

NOVEMBER

SIXPENCE

AMATEUR CINE

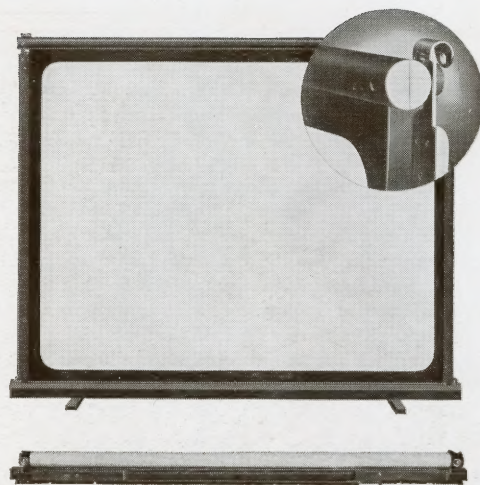
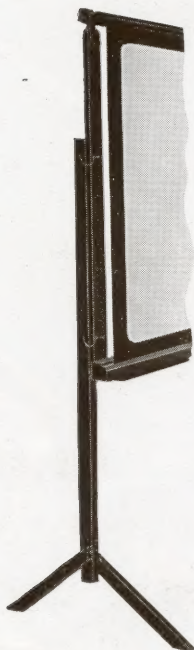
W O R L D



Project Better Pictures!

Ensign

"POPULAR" SILVER SCREEN



The Ensign "Popular" Silver Screen has been designed to give a perfectly flat screen surface when erected and yet is so constructed that it is a simple matter to erect and put it away. The material is mounted on a roller and batten of suitable dimensions for each size screen with side stretchers which enable the correct tension of the screen material to be accurately obtained. There are three ways of hanging these screens, either by two grappling hooks which are provided to enable the screen to be hung from a picture rail, and which also contain holes so that the screen may be suspended by a cord, or alternatively direct from two nails or hooks. Another unique feature for a roller screen is the provision of two feet enabling the screen to be stood on a table as well as hung, or a pair of Floor Stands is available at slight extra cost. Carrying cases made of cotton duck material, with draw strings, can be obtained for each size of screen. After use the screen can be rolled away for convenient storage or carrying.

	Screen only	Carrying Case
No. 21. 30 x 24 in.	27/6	6/-
No. 22. 40 x 30 in.	35/-	7/-
No. 23. 52 x 40 in.	50/-	8/-
Floor Stands, per pair for all Screen Sizes 17/6		

Carbine

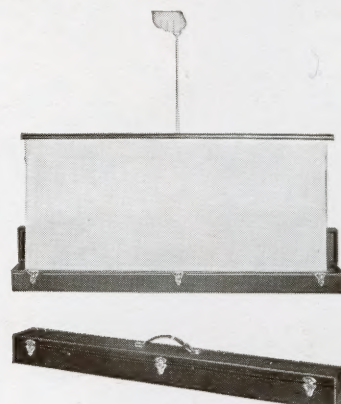
PORTABLE GLASS BEADED SCREEN

The surface of this screen is sprayed with tiny glass beads, producing a brilliant picture without causing the slightest eye-strain. Contained in a strong but light carrying box, it can be erected in a minute—first open the lid, draw out the screen and it snaps into position.

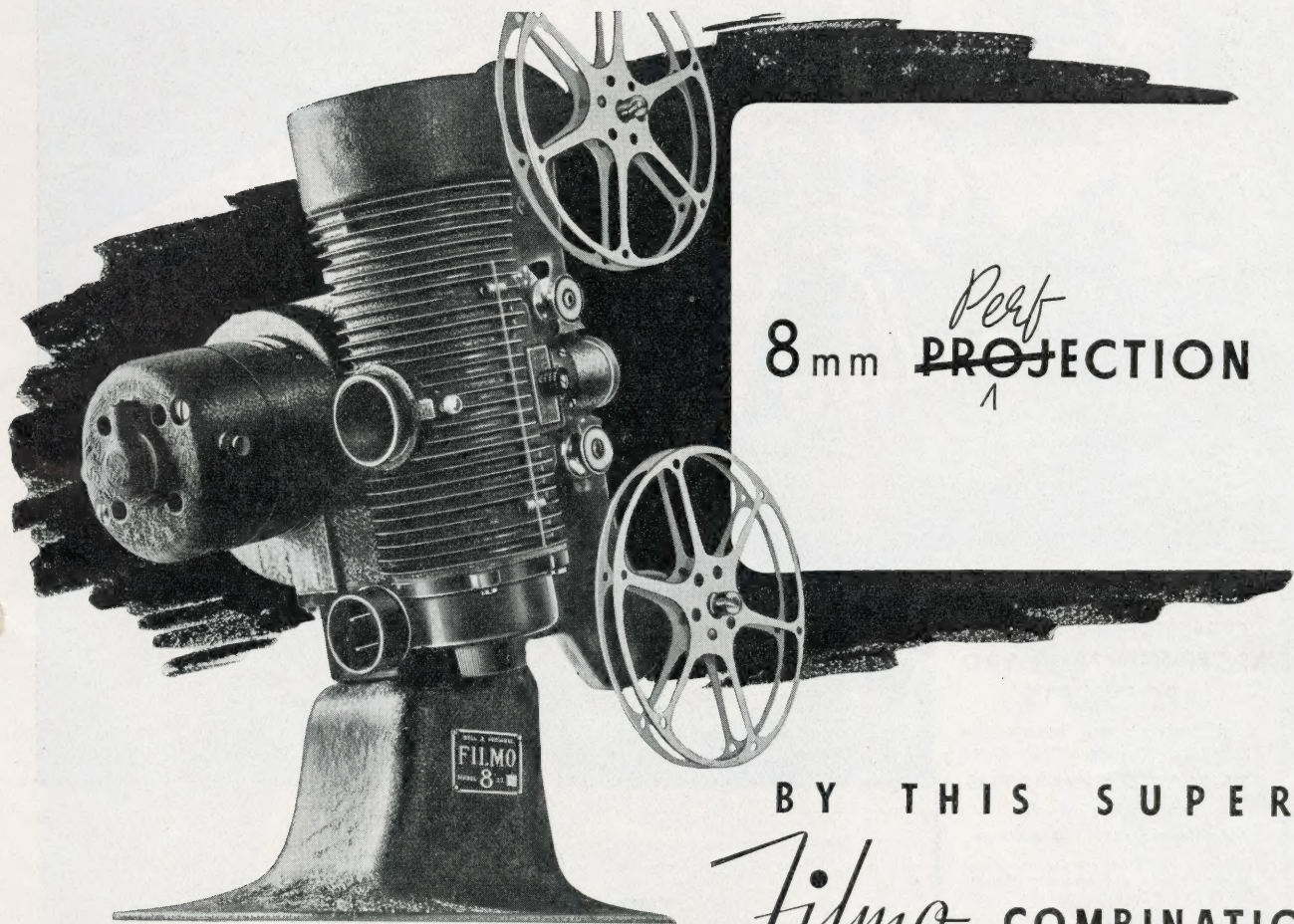
An even tension on the rollers produces a perfectly flat screen surface. To lower the screen is just as simple, pull the cord provided and lower gently back into the box.

The box is covered in a black grained cloth of serviceable quality, enhancing the appearance of the screen.

No. 202. 40 x 30 ins.	...	...	£4 15 0
No. 203. 52 x 40 ins.	...	...	£6 15 0



ENSIGN LIMITED, HIGH HOLBORN, LONDON, W.C.1.



8mm *Perfect* PROJECTION

BY THIS SUPERB

Filmo COMBINATION

Films taken with the Filmo 8 camera have that crystal clear definition that is the first essential of good projection. The optical equipment of both the camera and projector are perfectly aligned and the matched mechanism further ensures smooth, efficient movies.

It is extraordinary that on a negative width of something less than a quarter of an inch a brilliant picture 6 feet wide packed with precise detail can be thrown with this Bell & Howell projector. But that is so. And that is where you begin to economise without losing quality. If you consider for one moment that on the amount

of negative material to make one 16mm. picture you can get four 8mm. pictures you will realise what you gain by using 8mm. apparatus.

But the use of such small gauge film must go hand in hand with micrometer precise mechanism. That is why when people enthuse over 8mm. they mean Bell & Howell 8mm.

Filmo 8 projector with f/1.6 lens,
200 ft. film capacity **£41 0 0**

Filmo 8 cameras in various models ranging from **£17 7 6** to **£25 0 0**. All models designed to take interchangeable lenses.



BELL & HOWELL CO., LIMITED

Since 1907 the world's largest manufacturers of precision equipment for motion picture studios of Hollywood and the World
13-14, GT. CASTLE STREET, OXFORD CIRCUS, LONDON, W.1.



WRITE FOR A COPY OF THESE INTER- ESTING PAILLARD BOOKLETS

and study at your leisure the
many advantages which make
PAILLARD APPARATUS

the choice of the

"Professional" Amateur.

Please state whether you are interested
in the model "G" projector range,
the D.A. 37 Projector or the model
"H" Cine Camera.

Bolex **paillard** CINE APPARATUS

A COMPLETE RANGE TO MEET ALL THE NEEDS OF THE CRITICAL USER

The type "G" projector range is a typical example of the Paillard policy of giving really advanced design and quality workmanship at a reasonable price. As a matter of fact, no matter what price you pay, you cannot get another projector with features like all enclosed gear drive to spools, choice of two or four blade shutter at will, interchangeable condenser for 8mm. film giving same screen brilliance as for 16mm. (on models showing 8mm. and either 16mm. or 9.5mm.), and a range of models showing either one, two or all three film sizes (8mm., 9.5mm. and 16mm.).

Ask your dealer for a demonstration of the remarkable screen brilliance, definition, cool running and quietness of Paillard-Bolex projectors.

Model G.916 showing 9.5mm. and 16mm. films, with 500 watt lamp and resistance **£45.** Other "G" models from **£39.**

Write for literature to room 10 (Note change of address to larger premises)

CINEX LTD., Hanover House, 73, High Holborn,
London, W.C.1 (or just round the corner) Lion House, 72-75 Red Lion Street

Sole Australian Distributors: KINELAB FILM SERVICE, 484, GEORGE STREET, SYDNEY.

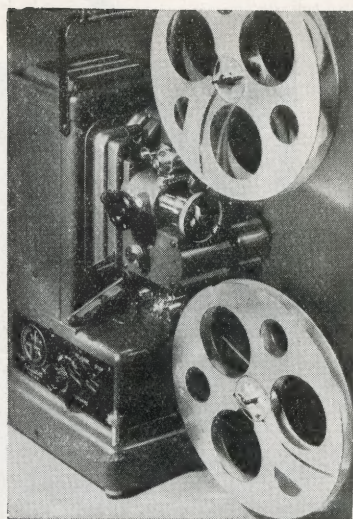
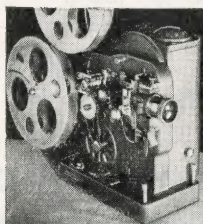


ILLUSTRATION ABOVE SHOWS
Model G.3, for 8mm., 9.5mm. and 16mm. films,
with 500-watt lamp and resistance **£52 10 0.**

PAILLARD SOUNDHEAD

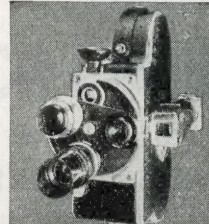
Production work on this is now far advanced
and it will shortly be available.

All type "G" projectors are guaranteed
to be convertible by means of this sound-
head to sound-on-film talkies.



Model DA 37 Projector
showing both 9.5 and 16mm.
films. Mechanism equiva-
lent to a three-blade shutter
ensures flickerless
projection. 400-watt lamp,
Meyer f/1.6 40mm. lens
and resistance.

£29 17 6



BOLEX CINE CAMERA

Models for either 9.5mm.
or 16mm. films. with
Dallmeyer f/1.5 Speed
anastigmat lens and
critical visual focuser.
£45 0 0

Model for Double 8 Films
with Dallmeyer f/1.9 lens
£43 10 0

AMATEUR CINE

VOL. V.

WORLD

No. 8

SIXPENCE EVERY MONTH

Address all communications to
AMATEUR CINE WORLD,
Link House, 300/304, Gray's Inn
Road, London, W.C.1.

NOVEMBER, 1938

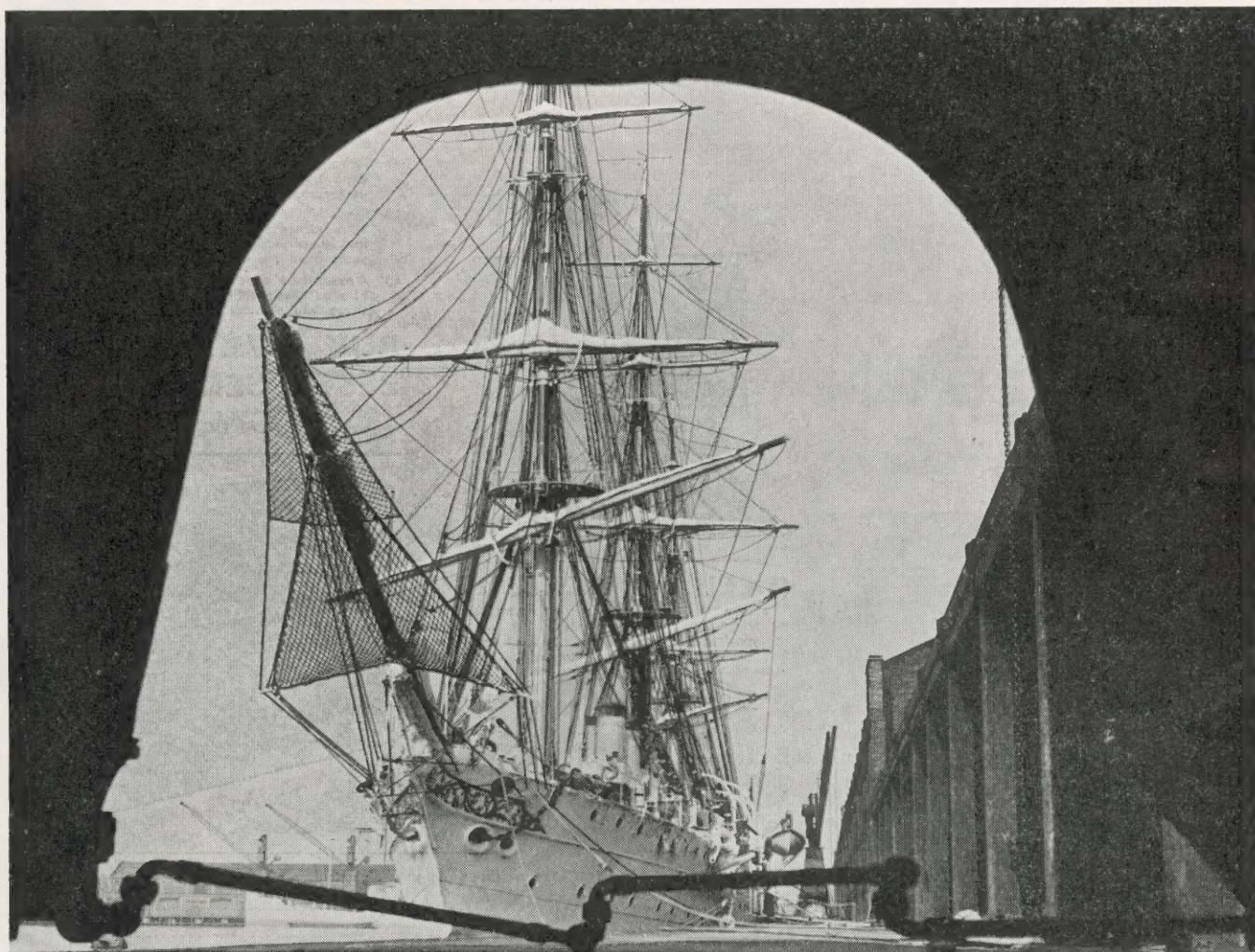
Published October 17th

ADVERTISEMENT RATES SENT ON APPLICATION

The Advertisement Manager reserves the right to refuse or suspend any advertisement at any time without assigning any reason therefor.

Devoted to the interests of all Amateur Cinematographers throughout the World

Subscription Rates
United Kingdom and Dominions
3 months 15. 10¹/₂d.
6 " 35. 9d.
12 " 75. 6d.
Foreign 8s. 6d. Post Free

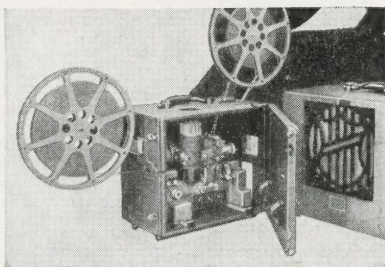


The silhouetted frame gives a sense of perspective to this compelling shot.

PRINCIPAL CONTENTS

IT'S ONLY NATURAL. By the Editor	373	ECONOMY IN SET CONSTRUCTION. By G. Brian Herbert, B.A., A.R.I.B.A.	392
CONTINUITY CURE. By Andrew Buchanan	375	READERS' FILMS REVIEWED	396
FAKING CLOUD EFFECTS. By H. Chevalier, A.R.P.S., F.P.S.	378	PROFESSIONAL FILMS: NOVEMBER RELEASES. By A. Vesselo	402
8MM. PROJECTION. By E. F. Impey	383	PUBLICIZING YOUR CINE SOCIETY. By L. B. Thomas	407
THE 'PROFESSIONAL' AMATEUR: 2. By L. A. Notcutt, D.I.C.	387	WHAT THE SOCIETIES ARE DOING	410
LAP-DISSOLVES ON DIRECT REVERSAL FILM. By S. H. Smith	390		

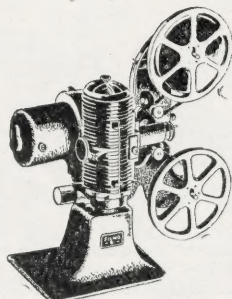
OUR SPECIALIST POLICY PAYS YOU



NEW! Filmosound Model M2. In general design this machine is the same as the famous Filmosound model 138]. The output has been increased to 10 watts undistorted and the tone appears even better than on previous models.

Specification: Capacity 1,600 ft. of 16mm. film, operating speeds 24 and 16 frames per second, governor controlled, constant within 2 per cent. of rated speeds, convenient clutch for projection of any one frame as a "still," reverse, 750 watt projection lamp, 2 in. f/1.6 projection lens, hum-free type exciter lamp, wired for use on 100-110 volts A.C. £125 0 0

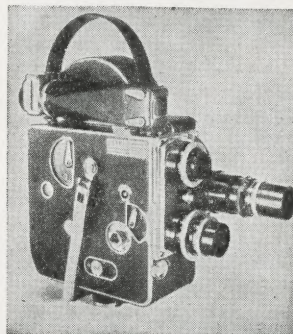
Transformer with tapings for 200-250 volts £9 0 0 extra



Bell & Howell Filmo 8mm. Projector, with self contained resistance for voltages between 100-250, gear driven spool arms, film capacity 200 ft., still picture device, tilting adjustment, clutch speed control, 1 in. projection lens, 400 watt lamp. Price complete in case £41 0 0

Bolex Paillard Model H Camera, with turret head, visual focussing tri-optic viewfinder with parallax adjustment, speeds 8, 16, 24, 32 and 64, hand crank.

Prices:
Model H.16 with f/1.5 Dallmeyer lens £45 0 0
Model H.16 with f/1.4 Leitz Hektor lens £52 10 0
Model H.9.5 with f/1.5 Dallmeyer lens £45 0 0
Model H.8 with f/1.9 Dallmeyer lens £43 10 0
Carrying Case 3 guineas.



NEW!

As Cine Specialists we are always first with new apparatus; whether advertised by us or not the latest introductions can always be seen. Visit our 202 premises. The following are worth noting.

A new Cinecraft De Luxe Titler has just been introduced and in addition to the well-known features of this titler a "turn around" title frame and model stage, vertical titling attachment, titling base, and whole outfit now on its own foundation base. The price of the new titler is 5 guineas.

SONEX CRYSTAL BEADED SCREENS. The new Sonex Crystal Beaded Screens, made by a new process, give a white shadowless image on material which is opaque and flexible to an extraordinary degree.

Prices:

36 x 27.. .. . £2 5 0
46 x 35.. .. . £3 0 0

GEBESCOPE TALKIE. The new model K.16 Gebescope should interest many amateurs. It is very well designed and constructed and has an excellent performance—we can thoroughly recommend it. Price 85 guineas.

Cooke f/1.4 lens for 8mm. Filmo Cameras. Supplies of this lens announced some time ago are now available and we have obtained some really good results with the one we decided to test. All Filmo camera owners should consider adding this lens to their outfit. Price £14 0 0

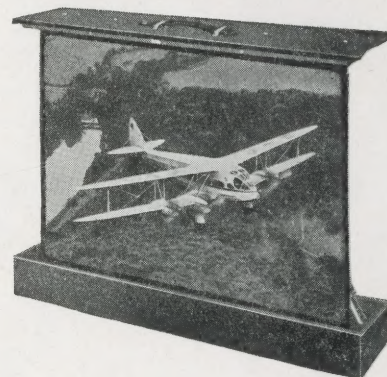
BUY WHERE THE LATEST AND BEST APPARATUS IS TO BE SEEN

WE CLAIM THAT . . .

as we specialise entirely in catering for the needs of the amateur cinematographer our service is better than can be obtained elsewhere. It is significant that we are rapidly gaining the patronage of amateurs throughout Great Britain and this is undoubtedly due to the excellent service rendered by our staff, under the direction of Mr. F. A. Sandell, who are all keen movie makers themselves and fully understand the amateur's requirements.

- The only apparatus advertised by R. G. Lewis (Cine) is that which has been thoroughly tried out by the technical staff and proved, without doubt, that it can be recommended.
- Information, advice, tuition and a great deal of patience is at the disposal of owners and intending purchasers of cine apparatus and willing service is given both before and after sales.
- More space has been acquired adjoining our cine showrooms and we now have four demonstration rooms fully equipped where comparative demonstrations can be seen.
- A library of films is available for both silent and sound projectors. Gaumont-British, Ensign, Kodak, Brunswick and Pathe.
- More than 100 free catalogues are available describing and illustrating various cameras, projectors and accessories.
- Second-hand apparatus is now guaranteed for 12 months and we also give free maintenance for some projectors for a period of two years from the date of purchase.
- A seven days' approval scheme and confidential hire purchase facilities are also available for those who wish to take advantage.

BUY WHERE THE BEST SERVICE IS GIVEN



"CELFIX SCREENS"

The Famous Celfix Screens with crystal beaded or silver surface, always ready for use at a moment's notice and proved to be the best screen for general purposes, automatic tensioning ensures a flat surface at all times.

Prices:

30 x 22 Crystal Beaded £4 10 0
40 x 30 Silver Surface £4 10 0
40 x 30 Crystal Beaded £6 10 0
52 x 38 Silver Surface £6 10 0
52 x 38 Crystal Beaded £8 10 0
63 x 47 Silver Surface £10 0 0
63 x 47 Crystal Beaded £12 15 0
DUAL SCREEN FOR LANTERN SLIDES AND CINE FILMS ARE ALSO AVAILABLE, COMPLETE LIST FREE ON REQUEST

Please send me free of charge, without obligation, particulars of.....

and quote your best part exchange allowance for my

NAME

ADDRESS

R. G. LEWIS (Cine) "The Cine Specialists"

202, HIGH HOLBORN, LONDON, W.C.1. CHAncery 7996/7. HOLborn 4780

It's Only Natural

AMERICA has discovered that the family film is good box-office. Films of the adventures of the Jones family have for some time now taken a modest place as supporting features. The latest of the Hardy family films has been screened as a principal attraction and, like every other film heralded by enthusiastic publicity departments, has, of course, broken all box-office records. There will probably be a spate of family films because professional films come in cycles according to subject matter. The success of one produces runners-up and imitations. You can't honestly blame the producer; he must study the box-office and the public is notoriously fickle and suspicious of innovation.

The Secret of Success

One could, however, cheerfully see dozens of films of the Hardy calibre and still ask for more. We have had our fill of crazy comedy, have been surfeited with costume pieces. Our ears still tingle with the rattle of machine guns; we have pryed into the private lives of people who have had none to speak of. We know there will always be a character who will express the conviction that "You can't do that to me." High pressure methods become wearisome after a time. It is a relief to get back to naturalness.

The family films are successful because they are so entirely natural. They record events in the lives of people like ourselves. They are worried at times by their children, business affairs sometimes go wrong, domestic harmony is occasionally shattered—shattered not by stunning revelations that Uncle William is in reality Al Whoosit, Public Peril No. 1 and that his lifelong buddy is G-Man Jim Grant, sworn to pump him with lead from a wicked-looking blue-nosed automatic, but by trivial events that assume such forbidding proportions in the lives of

ordinary people: such contretemps as whether Doris shall be permitted to see that Alec again, or whether mother can mollify father and short circuit the row that threatens if Ethel isn't home by half-past ten. In the film Mickey Rooney, gravely concerned with the heart's awakening that accompanies the growing pains of adolescence, asks his father whether his newly-aroused interest in girls is natural. In laughing at these things we are laughing at ourselves, which is a most salutary form of humour.

But, as every amateur knows, to appear natural on the screen is one of the most difficult of all the arts of cinema. The new cycle of family films may point the way to the amateur and encourage him in the production of his own modest efforts, but he would do well to realise that it is not so easy as it looks. In point of fact, the family film—a film as distinct from a series of more or less connected snapshots—is perhaps more difficult to make than almost any other type. It is probable that those who decry it have never tried to make one or have seen only the poorer efforts—and there are vast numbers of them about.

It is high time that the family film was restored to its rightful status and accepted as one of the most praiseworthy exercises in filmcraft that the amateur can undertake—praiseworthy because the competent movie-maker can reasonably expect to hold the attention if he has a fast-moving plot to picturise or scenes of natural beauty that he found on his holidays, but he must be very sure

of himself if he is successfully to dramatise the commonplace and the trivial.

* * *

The Non-Flam Film Case

The I.A.C. comments on an ironic situation that has arisen in connection with the non-

(Continued on next page)



Two little maids and a dog, and all gravely preoccupied so that they provide the cameraman with an excellent opportunity. With something to hold their attention children usually become forgetful of the camera.

The Editor to his Readers

(Continued from previous page)

flam film case reported in these columns last month. "I.A.C. members in the Sutton district," writes the Institute, "are now working on an A.R.P. film for propaganda use on 16mm. 'so-called non-flam' for the local A.R.P. people. Do the Surrey County Council realise that this film is made of the same stuff as the eyepieces of the thousands of gas masks which they have no doubt distributed? Do they realise that they are assisting to put the population behind slabs of material which they themselves have condemned as 'readily ignitable' when higher authorities than the Council have considered that the said material is safe enough to use by everybody within an inch of their eyes?" Meanwhile negotiations are proceeding and we re-affirm for the benefit of those who may be still doubtful that there is not the slightest danger from fire in the normal use of sub-standard safety film.

* * *

The Film in the School

One cannot anticipate any drastic restrictions on the public exhibition of sub-standard film. They would deal a crushing blow at the use of the film in education, which is already sufficiently advanced for the Board of Education to issue a pamphlet, "Optical Aids" (H.M. Stationery Office, 1s. 6d.). This useful publication is designed to give technical advice and suggestions on optical projection to local education authorities and teachers.

The silent projector, it is stated, is more suitable for classroom use than the sound. "The sound film has an important part to play in the ultimate application of optical aids, but its part is mainly in the field of mass projection; for intimate classroom work it is much less suitable. Indeed, without any desire to be too dogmatic, it may be suggested that the occasions when the sound film is definitely superior to the silent film are so rare that they do not warrant the burdening of a silent machine by the weight and technical complication of sound."

Silver and translucent screens are recommended for class-room projection. "Matt white demands a considerable degree of darkening—a serious objection—but it offers a

satisfactory picture even at wide viewing angles. The beaded screen gives the best reflected picture but within an angle which is usually too narrow to suit the typical almost square classroom."

The suggestion is made that daylight projection, given a machine with a sufficient light output, is adequate and practical for classroom use. There is no necessity to assume the difficulty and expense of darkening rooms with the attendant disadvantages of unsatisfactory ventilation and risk to discipline.

"Optical Aids" can be recommended to every amateur who takes a keen interest in the hobby. Cine societies in particular will find the chapter on the planning and adaptation of buildings for cine shows very useful, while the advice on projection, screen positions, the making of translucent screens, a titling mirror for back projection and notes on electrical matters, should prove most helpful.

* * *

Enlarged Christmas Number Next Month

Greatly enlarged Christmas number next month, with many pages in colour. There will not, however, be any increase in price. A novel and instructive feature will be four complete scripts written round the same plot. The outline plot is unfinished and each scenarist provides his own ending.

The differences in style and treatment prove most illuminating and helpful and since the scenarists include Andrew Buchanan and Alex Strasser, it will be appreciated that the scripts themselves are excellent examples of how scenarios should be compiled. The story is one that any amateur can film without recourse to props and elaborate settings and he has the choice of four methods.

This is but one of the many interesting features offered in next month's issue. If you have not a standing

order for *Amateur Cine World* you would be well advised to make sure of the Christmas number. Last year's Christmas number was rapidly sold out.



The workman might quite well have been only a few feet above ground level, but the low angle which gives only the sky as a background suggests a precarious perch.

CONTINUITY CURE

Continuity—the easy flow of screen images without halts or gaps in action—is difficult to achieve successfully, but the success of a film depends on it. It is practically impossible to get good continuity if you shoot ‘off the cuff’—that is to say, if you film as the scene or action presents itself and without any previous preparation. In order that the matching shall be

accurate, complicated cross-cutting is often resorted to. Mr. Buchanan describes how he cross-cut in a number of sequences in a production on which he has been recently engaged. In one instance, two boys had to go through similar actions and the shots carefully cut and joined so that it appeared that all the actions were performed by one boy only.

By *ANDREW BUCHANAN*

TAKE care of your shots, and your reels will look after themselves! That is a new proverb, sufficiently accurate to serve as a mild warning at the commencement of an article devoted to danger signs, fog signals, shouts of “Beware,” and other reminders which no film-maker ever admits he needs. The theme is continuity, which, surprising though it may seem, is still an unknown quantity to many amateurs.

In the past, I have emphasised the importance of matching action, so that one shot shall not present a solitary man wearing a top hat, with his hands bound to his sides, in the middle of a vast desert, while the next shows him in the same position, but with his hat on the ground, and a dog sitting inside it—both hat and dog having been magically manœuvred by a method known only to the director, and even he cannot explain it!—Elementary? Very. Exceptional? By no means.

Perhaps the best method of exemplifying not only the vital importance of continuity, but the care and trouble taken to achieve it, will be for me to recount some of my experiences when directing a film recently, which was of an unusually difficult nature. The chief parts were played by a boy of eight and a dog, and so you can imagine the fun *they* had! Any film starring a juvenile is difficult, while any film featuring an animal is more difficult still. Consequently, a film containing both was, at times, a trifle irksome!

Certain action took place on a houseboat—the boy having to fall off the side into deep water—*fall*, not jump. Now, there are few people of any age who can fall naturally when they know they must. Instinct

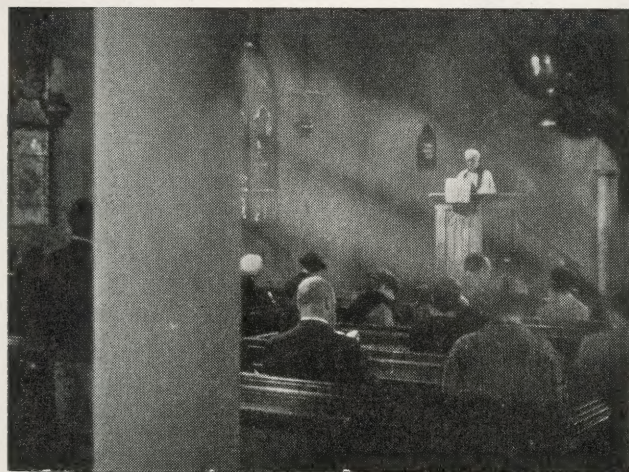
compels them to jump. Imagine, therefore, a boy having to fall into cold water of unknown depth at a given moment. He tried and tried, but still he jumped rather than fell in. And so we took a long shot of the whole action, showing him balancing on the edge of the boat, the fall (jump), and the floundering in the water.

Then we scoured the nation for another boy who really could fall in. We found one, but he could not act. We shot a close-up of his feet, clad in the socks and shoes of our own hero, and thus captured a genuine fall into the water, which we cut into the original long shot. But we went further, and shot a close-up of our own boy, head and shoulders only, as he tottered up and down prior to falling in. This we intercut with the other boy's feet. You see, the moment our jumping boy had *left* the houseboat and was whirling in the air, his action was genuine. It was only that split second when he jumped rather than fell.

The fun was by no means over, however, for the dog had to dive into the water, swim out to the boy, grip him, and bring him back. We had a big Labrador, a



Michael Gainsborough in a scene from the film described by Mr. Buchanan in this article.



The village church setting—the long shot referred to on the next page. (Photographs by courtesy of G.B. Instructional, Ltd.).

real life-saver, guaranteed to bring anyone ashore. For checking camera positions and focus, we threw in a dummy at the spot where we intended the real boy should be picked up. This we focussed on, and then the dog leapt in to rescue it, thus offering us a good rehearsal. We followed the action very carefully. And so did the small boy who was going in next! The dog swam out magnificently, and gripped the most accessible part of the dummy, which happened to be its ear.

(Continued from previous page)

We then realised that although the dog would bring back the boy, no one knew exactly what part of him he would grip. When a person is really drowning, one does not mind if he is brought back safely, less an ear or two, but we wanted our boy back intact, for we had many more scenes to shoot in which he was to appear. Besides, the boy became tiresome and said he wanted to retain both his ears. Therefore, we decided he should grip the dog with his arms, instead of the dog gripping him with his jaws.

Four cameras were trained on the expanse of water. One from a high position, with a wide angle lens. Another, very low, just out of the former's range, facing the spot where the dog would plunge in, and detailed to follow it. Another on the opposite bank, with a two inch lens, and a fourth, with a four-inch lens, concentrating on the drowning boy's head in close-up, ready to capture the dramatic incident of the dog and boy meeting. Unfortunately, our boy could not manage to grip the dog, and so we had to obtain another youngster, about the same size. He did the job well, and only the back of his head was shot, so that until the dog had brought him to within twenty yards of the houseboat, he was indistinguishable from our hero.

Tricky Cross-Cutting

To complete the drama, we had to stage the dog with our own boy covering the last few yards and being dragged to safety. Imagine the intercutting of that sequence—close-ups of our own boy's head—the swimming dog—the other boy gripping the dog—the return journey and lastly, the tricky bit where the boys were changed again. The illusion was complete, but it needed all the skill we could muster to create it.

In contrast, there was a studio setting of a simple country church, in which a sermon was preached.

CONTINUITY

First, we took care *not* to fill the pews—for we were aiming at realism. Secondly, we had to transform an extremely static subject into a sequence which moved. You will realise that during a sermon only the arms and head of the parson move slightly, while the congregation is motionless, save perhaps for a yawn or the back of a neck being scratched. Consequently, we broke up the sermon into about seven parts each to have a distinctly different camera angle.

Use of the Long Shot

The first shot was long, to establish the whole interior of the church, and in this the parson uttered his opening words. Such great care was needed to light this setting for the long shot, that we decided to utilise the same set-up for the *concluding* shot—that is, the last sentence of the sermon. It would have been unwise to make the opening shot too long, because of the necessity of introducing the parson to the audience in a closer shot as soon as possible. Therefore, we had to note carefully the exact position of his hands and head as he finished his opening words, so that he could recreate that position when he began his second take, in a closer shot, which would be after the concluding long shot, of course.

We also had to create a beginning position for those ending words, which he would have to work into as he drew to a close the sentence *before* the concluding lines, which would probably be shot hours later in a close-up. When we had shot both long shots, to begin and end the sermon, we fixed a mid-shot, by placing the camera at the end of the aisle, facing the pulpit, the parson being in the centre of the screen, framed on each side by silhouettes of people in the pews, backs to camera.

After that we shot the several sentences in close-ups, profile angles, and also at right angles to the pulpit, to embrace both the parson and a section of the congregation.

Incidental Shots

Now although we had taken infinite care to capture his exact positions at the beginning and end of each take, for matching purposes, he naturally varied them slightly, and so we covered ourselves by shooting a number of scenes of the congregation—in single close-ups and in groups—so that when assembling, we could, if necessary, divide one angle of the parson from another with a "congregation close-up," thus covering a jump in his position. Fortunately,

we had to use these shots very little—a tribute to the continuity—but they were available in case of need.

This photograph provides an instructive comparison with that on the opposite page. A dramatic effect is achieved through the balancing of the silhouette figures against the sky.



CURE

If we had used them throughout, which would have been quite in order technically, the order might have been:—L.S., Parson—C.U., congregation—C.U., Parson—M.S., congregation—M.S., Parson—C.U., congregation, and so on. However, I am in favour of introducing a minimum of such cut-away shots to cover blemishes, though I like to see as many of them as possible if they are introduced to strengthen the character of a sequence. The fact that they can be made to serve both purposes simultaneously does not alter this viewpoint.

There is No Excuse !

Throughout this or any other film, the same precise treatment is essential, if the result is to be smooth on the screen. The action I have described happens to be difficult; first, because a drowning boy and a plunging dog make it necessary to shoot what and when one can, rapidly, while secondly, the reproduction of a church interior demands special care in creating the true spirit of such a place, without making the audience conscious of the presence of the camera, or artificiality in its most glaring form will creep in. And yet in simpler films, where there is no excuse for poor continuity, one finds examples of it.

I feel inclined to excuse poor photography, which may be due to weather, or inferior equipment, and even uninspired or stilted acting, providing the strips are

Compare with the photograph opposite. The shot above is less 'atmospheric' than a record, although the pattern is still effective.



assembled correctly with good continuity. The best precaution is to study every fraction of action on the floor, and not to rely on odd cut-away shots to cover up mistakes, for that path leads to carelessness.

Continuity demands coolness, for the general excitement which invariably occurs on the floor when shooting is in progress tends to make the director forget the finer points in film-making, and then repentance occurs as he sits despairingly in the cutting room.

Cut a film in your mind to begin with. Then cut it as you write your scenario. Cut it again mentally as you shoot each scene. Then, by the time you reach the real cutting room there will be no danger ahead.

New Gevaert Developer Formulae

THE Gevaert Laboratories announce two modified formulae evolved from recent research. These are developer formulae (first and second in the reversal process).

The development times with the new first developer are as follows:
Ortho Reversal A.H. 6 to 9 mins.
Panchro Reversal Super A.H. . . 6 to 9 mins.
Panchro Reversal Microgran A.H. 5 to 7 mins.
The above times hold good for a temperature of 65° to 66° Fahrenheit.

Revised First Developer Formula :

Metol	..	..	18 grs.	2 gms.
Hydroquinone	..	..	70 grs.	8 "
Soda Sulphite Anhydrous	1 oz.	50 "		
Soda Carbonate Anhydrous	1 1/2 ozs.	60 "		
Potass. Sulphocyanide	..	45 grs.	5 "	
Potass. Bromide	..	45 grs.	5 "	
Water	..	..	20 ozs.	1,000 ccs.

The Second Developer Formula is as follows:
Darkening Solution

Metol	..	..	18 grs.	2 gms.
-------	----	----	---------	--------

Hydroquinone	..	36 grs.	4 gms.
Soda Sulphite Anhydrous	1 1/4 ozs.	60 "	
Soda Carbonate Anhydrous	1/2 oz.	40 "	
Potass. Bromide	..	9 grs.	1 "
Water to Make	..	20 ozs.	1,000 ccs.

The time of development with this formula, at a normal working temperature of from 65° to 68° Fahrenheit, varies between three and five minutes. The rest of the processing instructions remain the same as in the latest edition of the Gevaert Processing Booklet, and they should be adhered to throughout in order to obtain the best results.

I.A.C. INFORMAL MEETING

The I.A.C. announces a members' informal gathering on Saturday, October 22nd, at the new Spa Restaurant of Messrs. Thos. Wallis & Co., Holborn Circus, London. Tickets cost 2/6 each. As an additional attraction for those members who wish to make a longer stay in London, arrangements have been made for a block of tickets to be available to members at 4/- each (including

reserved table) for a carnival dance in aid of the London Foot Hospital at Seymour Hall, Seymour Street, London, W.1. on Friday, Oct. 21st, 8 p.m. to 2 a.m. Sidney Lipton and his Band. Full particulars from Leslie M. Froude, A.C.A., Hon. Sec., 40, Bedford Row, London, W.1.

"AMATEUR CINE WORLD" AT THE WOMAN'S FAIR AND EXHIBITION, OLYMPIA, NOV. 2-26

We are exhibiting in the Leisure Section, Empire Hall, first floor. A representative selection of cine apparatus will be demonstrated and arrangements will be made, in collaboration with the British Film Institute, for the showing of outstanding amateur films, including a selection of the "Amateur Cine World" Ten Best. It is hoped to give times and dates next month, or they can be obtained from the stand.

HAVING built the suspension crane described last month and obtained a number of cloud shots, we should now consider the relationship of the shots before deciding on their first set-up. Our first script sequence called for an aeroplane take-off by night, demanding quite a number of different shots to be intercut for dramatic value.

For simplicity we will, for the present, leave the actual take-off as this involves building a model, and concentrate on obtaining shots after the plane has left the ground. We shall need shots of the plane climbing into the sky, the flight above the clouds and angle and drop shots of the plane's flight. It is, indeed, rather surprising how many shots we require to put the sequence over effectively.

"Baiting"

For the shots of the climb of the plane we need enlargements of our cloud shots for use as a background, and later several more for the beginning of the storm sequence. Additionally, we have to use the dark blue background for wide-angle shots, to suggest the remoteness of the plane, before turning on the heavy dramatics of the storm. This is quite important, and is known technically as "baiting."

Enlargements of the clouds are in themselves extremely simple to prepare, since as they have been shot with the movie camera they can quite readily be projected onto a wall. In this manner suitable pieces of cloud can be noted for each shot, and the enlargement made. I would suggest first marking out the desired size of background on the wall, then project the "negative" and finally, having found the best section of cloud, position it in the marked-out area, place its required amount of sensitised paper in position and expose, remembering to leave plenty of overlap for joining. As

FAKING

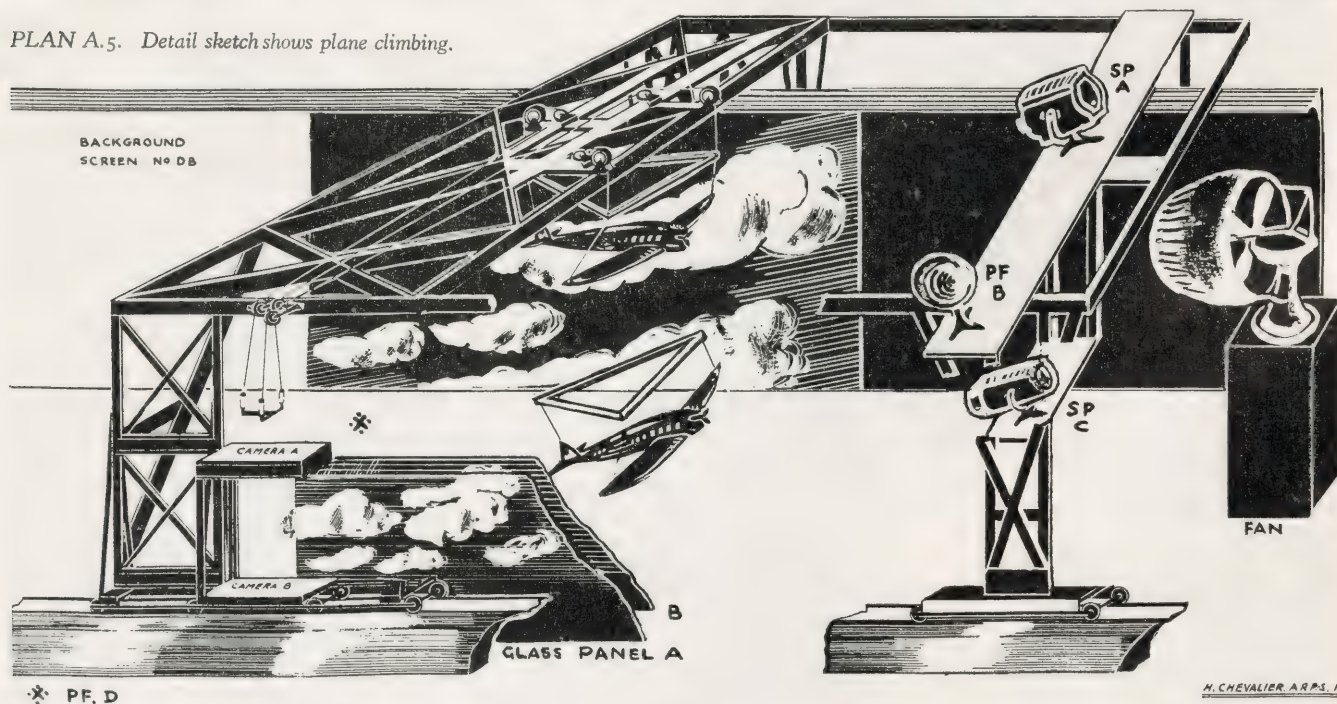
previously indicated, two types of cloud are required, so enlarge both sections at the same time. It is quite reasonable to use the same bits of cloud several times, but if one does so a certain amount of touching up with a spray gun will be necessary. Actually, in the studio, large cloud backings are always sprayed up when in position, for then one can see better what exactly is required.

Unfortunately, we also require foreground clouds between the camera and the plane to produce the illusion of perspective or depth. This is very necessary, but too often overlooked. Those who have seen "Test Pilot," may recall that many of the model shots did not somehow suggest reality because of the lack of this foreground cloud—this in spite of really remarkable model work. In our own case, following the take-off, when the plane is climbing, it is a simple matter to keep the plane perfectly still at an inclined angle, and move the foreground clouds past the camera, producing a remarkable sense of motion and reality.

Cotton Wool Clouds

The snag is rather how to manufacture these foreground clouds convincingly enough for the camera. If we refer to drawing A1 shown on page 327 of last month's A.C.W., it will be noted that there are two glass screens, A and B, and that these are included expressly for cloud effects. Our first step in their preparation is to obtain some ordinary cotton wool of good quality from any chemist; it is usually sold in sixpenny packets. Tear off a piece about six inches long

PLAN A.5. Detail sketch shows plane climbing.



M. CHEVALIER ARPS. F.R.S.

By
H. CHEVALIER, A.R.P.S., F.P.S.

CLOUD EFFECTS

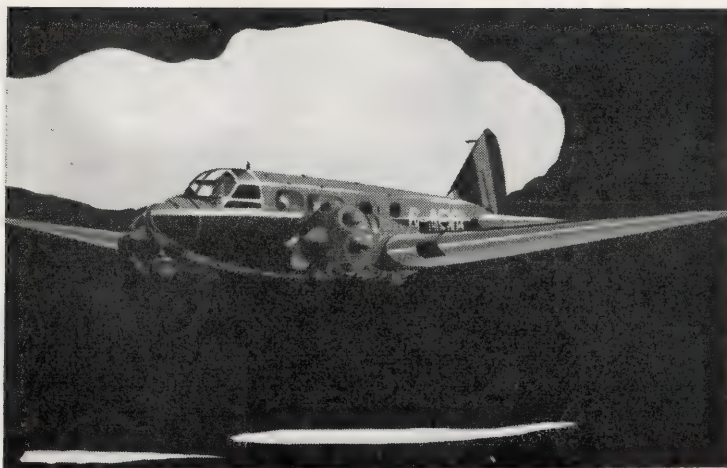
In the first article in this series, published last month, Mr. Chevalier, who is one of the best-known trick effects experts in British studios, described the making of a suspension crane. It has many uses, but the particular use to which it is being put in this case is to show a model aeroplane in flight against a moving background of clouds. How to stage the plane crash will be explained in a later article.

and very gently pull the wool apart, not in layers but by teasing it, to obtain a soft fluffy mass rather like a soft sponge. The more carefully this is done the more convincing it will appear when used. Our next problem is fixing the position on the front glass in relation to the camera field, keeping in mind that it will be partly out of focus when photographed. Prior to mounting our foreground cloud, it is necessary to decide upon the angle and field of the shot required. As the shot will be cut in following the take-off, it will be desirable to use the lower camera platform (B) on the crane for this sequence.

Field of View

Fixing the field of view depends upon the lens used and the distance the plane is from the camera. In the drawing A1 the plane is approximately 4 ft. 6 in. from the camera; thus with an $f/1.9$ lens we have a field 1 ft. 9 in. x 1 ft. 4 in., which is scarcely adequate, so an $f/2.7$ wide-angle lens is required, giving a field of roughly 2 ft. 9 in. by 2 ft. This is an ideal lens for a cramped position and in our case will permit the use of fore and background without losing focus too greatly, or flattening the field too much.

In fixing the camera in position at a slight upward tilt it is necessary to ensure that it cannot move out of position, so make a cradle of wood into which the camera fits securely and mount it firmly to the platform. Place the glass screen A about 9 inches away from the lens and screw two pieces of lath to the rostrum top to act as guides, one either side of the base. This will obviate the necessity



Above, Airspeed Envoy in flight (see page 382, col. 1). Foot of page, view showing clouds at different distances from camera B (night shot). Heavy outline clouds —, cotton wool on glass screen A. Dotted outline clouds . . . , cotton wool on glass screen B. Broken outline - - -, photographic enlargements on sky backing DB. (See also diagram on page 382).

of moving the crane when setting up, which is rather a nuisance; it is easier to push the glass screen along at this particular stage.

Looking through the finder, push the screen along and mark out a diagonal path (with a grease pencil) for the clouds—one that will create the illusion of the plane rising through a layer of cloud. The drawing shows how this will appear, together with the second panel B, which is positioned some 4 inches behind panel A, giving two distinct layers of cloud in perspective and in co-ordination with each other. Having obtained the required positions of the cloud, it is a simple matter to stick the fluffed out cotton wool on the front pane, using a little seccotine. It will be as well to spray a little grey or black paint into the hollows for shadow effects. This can be done in conjunction with the finder.

Deepen the Shadows

When the first foreground cloud is completed, stick the second layer of wool in position in a similar manner and add the shadow effects. It is possible, of course, to spray the second panel with white paint to simulate a cloud layer, the method adopted depending upon the effect required. As it is a night shot, don't be afraid to deepen the shadows when the lighting is all set.

This is almost always necessary even in professional work, one of our mottoes being: "If the shadow ain't right, gun it in."

For the background clouds, mount the enlarged clouds on a piece of three-ply, well battened to prevent it warping and fix in position behind the plane. Here we need to consider that following its rise through the cloud layer, the plane will fly past this background cloud and be filmed against our dark blue sky backing and at this juncture we might be able to cut in a close-up of the plane, dimly showing the pilot through his cabin window.

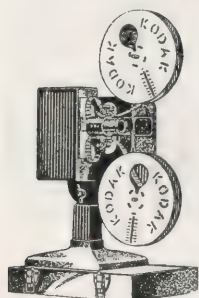
At first glance this would appear difficult, but remember we have a second camera platform and can actually raise the plane into camera line and level it out by means of our joy stick control. By moving the whole crane along, we can leave the clouds and show the plane

(Continued on page 382)



THE CINECAM AND MINICAM SPECIALISTS

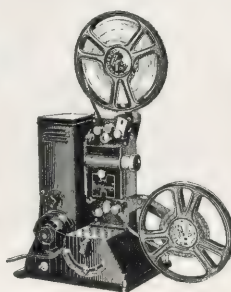
EVERYTHING FOR MOVIES AND TALKIES



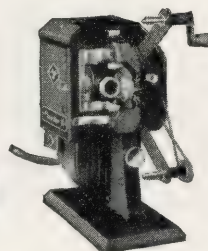
16 mm. "KODASCOPE" EE
With 300-watt lamp. Operation is quiet, flickerless, cool—and simple. Models supplied for either A.C. or A.C./D.C. circuits. With 1½-in. f/2 lens. Cash price .. £25 0 0
24 monthly payments of 22/2.



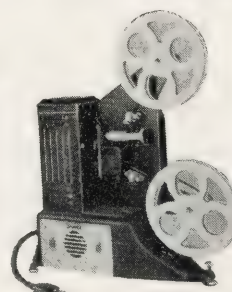
FILMO "8"
Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind. 200-ft. film capacity. Cash price £41 0 0
24 monthly payments of 36/10.



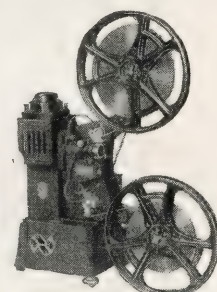
9.5 mm. PATHESCOPE "H"
Takes 60-ft., 200-ft. and 300-ft. reels. For all A.C. mains. Motor driven, sprocket fed; steady, correctly centred pictures. 100-watt lamp, semi-automatic shutter. Cash price £10 10 0
24 monthly payments of 9/5.



AGFA MOVECTOR
With 200-watt high efficiency optical system. Takes up to 200 ft. of film at one showing. For all electric mains (A.C. or D.C.). 25-mm. Agfa lens, built-in resistance. Cash price £15 15 0
24 monthly payments of 14/3.



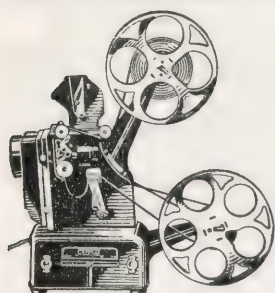
UNIVEX PROJECTOR
Motor drive, 200/250 volts A.C. only, 200-ft. spool capacity, 40-watt lamp and case. Cash price £7 7 0
15 monthly payments of 10/4.



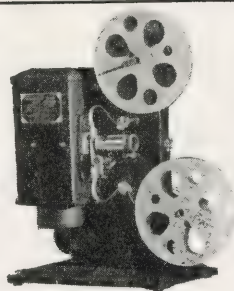
PATHESCOPE "S" 9.5 mm. PROJECTOR
For 300-ft. and 800-ft. reels. Sprocket Fed. 20 watt lamp, transform. fed. For use on all A.C. mains from 110 to 250 volts. Cash price £30 0 0
24 monthly payments of 26/11.

HEARD ABOUT OUR COUPON SCHEME?

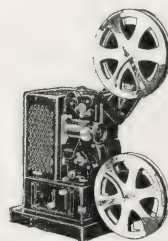
1.—You pay 2/-, 3/-, 5/-, 10/- or any amount, at any time you wish—you are not tied down in any way to regular instalments. 2.—You receive a coupon for the full value of the payment made. No interest is charged as in hire-purchase systems. 3.—You can choose any apparatus you please to the full cash value of coupons in your possession. 4.—Your coupons are valueless to any other person and cannot be transferred without written consent from us. 5.—This plan costs you nothing in extras of any kind—you are treated exactly as if you were making a cash-down purchase. 6.—Coupons may, if desired, be used as deposit payments (or part deposit payment) on our very easy payment plan. 7.—We will take cameras and other apparatus in exchange and issue a credit in the form of these coupons if desired.



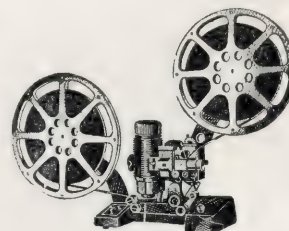
9.5 mm. CORONET
Sprocket drive. Geared rewinds, 5-1 ratio. Combined lamp and wall plug. Takes 30, 60 or 400-ft. reels. 1-in. lens. Any voltage 100 to 250 A.C. or D.C. With motor drive and super attachment. Cash price .. £9 17 6
15 monthly payments of 13/10.



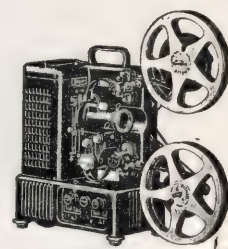
"KODASCOPE" 50R
200-watt lamp. Can be used on any circuit by means of small, interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and 1-in. lens and accessories. Cash price £13 13 0
24 monthly payments of 12/3.



Siemens 'SIXTEEN-9'
Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single picture device. Self-contained resistance .. £59 10 0
24 monthly payments of 53/4.



FILMO 129c PROJECTOR
With 750-watt illumination
1,600-ft. film capacity. Two-way tilt. Manual frame. Fast power rewind. Pilot light. Carrying case .. £63 0 0
24 monthly payments of 56/6.



DITMAR DUO
For projecting either 9.5 or 16 mm. films. Easy threading. All parts required for the two sizes always in readiness. Fitted with f/1.6 projection lens. With 250-watt lighting. Cash price .. £34 0 0
24 monthly payments of 30/6.

Probably the World's
Largest Retail Cine
Organisation.



Wallace Heaton Ltd

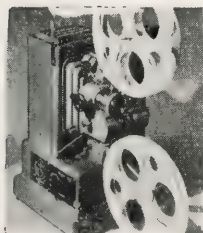
Visit our new 1st floor cine
showrooms at Bond Street
and have any of the above
models demonstrated or
explained.

127, NEW BOND STREET, LONDON, W.1

Also Wallace Heaton, Ltd., 47, Berkeley Street, W.1., 43, Kensington High Street, W.8., 1a, Avery Row, W.

THE CINECAM AND MINICAM SPECIALISTS

ON CONFIDENTIAL EASY PAYMENT TERMS

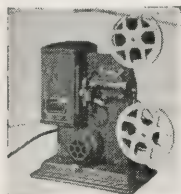


BOLEX G.916
For both 9.5 and 16 mm. films.

Wire gear driven. With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film, and 110-volt 500-watt lamp. Cash price £45 0 0

24 monthly payments of 40/4.

We have all the best screens in stock including "Celfix," Kodak, etc., etc. Also latest titlers by Cinecraft, Bell-Howell, Siemens, Dallmeyer, etc. Tell us your needs.



YSTONE J.8

PROJECTOR

300-watt lamp. Its illumination power, cooling system, ease of threading and central control of operation leave nothing to be desired. Has fully-corrected projection lens, adjustable tilt, rapid motor rewind. Universal motor, 115 volts A.C. and D.C. £13 13 0

24 m'thly payments of 12/3



Order your new projector now from our wonderful range. We will make the best exchange allowance on your used still and cine apparatus in part payment.

If you want the best home movie entertainment that your purse will allow, your first and most important step is to take advantage of the facilities we offer. Our easy terms will enable you to get first class apparatus for only three or four shillings a week. (The cost of two visits to a cinema will enable you to have *your own* home movies now *every night in the week* if you desire it). We give you 9, 12, 15 or even 24 months to pay for your apparatus, i.e. 9 months for goods between 50/- and £5; 12 or 15 months for goods from £5 to £10, and 24 months for goods over £10. Each of our branches has its own model demonstration theatre (some of which are shown below) where all the latest movies and talkies can be seen and heard. Expert cine technicians will point out the advantages of the various models, and will give you a show of your own films if you like—this will give you an idea what they really look like on a **good** projector. We have an expert editing and titling service ensuring a professional-like job of your films. Our libraries of films are second to none—every latest title is in stock for 9.5 mm. and 16 mm. silent and 16mm. Sound-on-film. The pictures below give only a slight idea of the various departments at our branches, whose sole aim it is to cater for better movies.



LET US GIVE YOU A HOME TALKIE DEMONSTRATION

You may be coming to London for the "Motor Show"—why not call on us at the same time for a talkie demonstration at one of our model theatres. The No. 25 Bus passes 127 New Bond Street, 59/60 Cheapside and 54 Lime Street shops, and also passes within a few yards of 47 Berkeley Street.

"FILMOSOUND" 138J (Right).

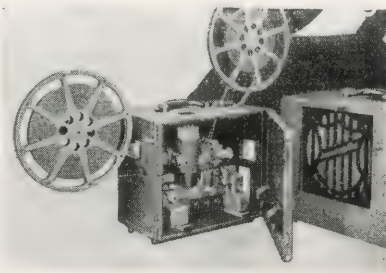
This model is contained in two portable cases, which also accommodate a 1,600-ft. reel of film. Gives 45 minutes show without a stop. Voltages on exciter lamp and photo-cell are balanced automatically as the volume control is changed. New type of tilt device, operated by one hand. Motor rewind. Cash £125 0 0

Or on 24 monthly payments.

PATHESCOPE 9.5mm. Vox.

Takes 900-ft. reels, allowing 40 minutes without change of reel. 16 or 24 pictures per second. The output of the projector is 2 watts, and it can be run on any A.C. current. With 200-watt lamp. Gives fine, undistorted sound. Price £60 0 0

Or on 24 monthly payments.



City Sale & Exchange

(1929) LTD.

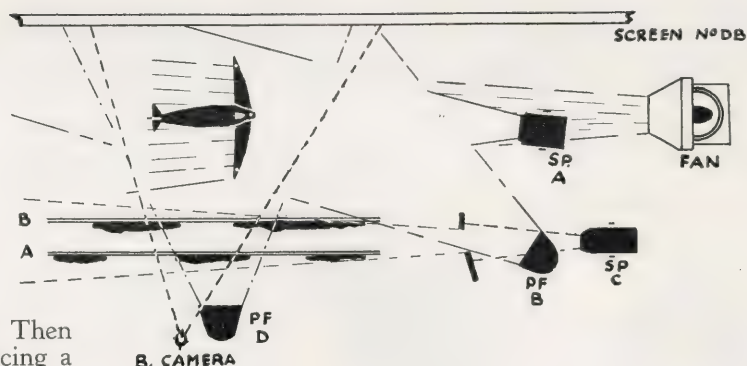
59/60 CHEAPSIDE, 90/94 FLEET ST., 54 LIME ST., E.C.

and City Sale & Exchange (1929) Ltd., 84, Aldersgate Street, and 13, The Arcade, London, E.C.

Faking Cloud EFFECTS

(Continued from page 379)

Fig. A.6. Complete set-up.
(See this page)



against the infinite distance of our dark background. Then a change of lens for the close-up, meanwhile placing a small dummy made from perhaps a toy lead soldier, or any old thing, inside the control cabin in the plane. This cabin will in any case be in semi-darkness so that is fairly easy. It is rather surprising, even in real planes, how difficult it is to distinguish objects in the control cabin, as the still of an Airspeed Envoy (page 379) will clearly indicate.

Set-Up Required

Now for the set-up prior to the actual filming. First of all we need some means of turning the propeller on our model plane, so we adopt the oldest method in use—a wind machine, rather a glorified name for a fan. The size of the fan will rather depend upon the number of motors on the plane, for the greater the number, the further we have to move back with the fan and the more difficult to control the direction of the air current.

However, any non-oscillating type fan will do and what more simple to make than a cone of cardboard to fit the fan, and control simply and effectively the direction of the air current?

We must now consider the lighting, always a controversial subject, each cameraman having his own likes and dislikes. Personally, I feel that with this particular type of shot, very low key lighting is required, from several different angles. Drawings A 5 & 6 clearly show the complete set-up; it will be noted that the lighting rail is fixed to the crane for mobility. Spot SP. A is a 250 watt lamp, with a diffusion medium in front of the lens consisting of 'Windowlite' (obtainable from any ironmongers) with a small hole about two inches cut out of the centre. By this means we obtain high lighting on the propeller and nose of the plane, with diffused lighting over the remainder. PF.B is a small photo-flood lamp in an open reflector flooding the whole background and plane. (This is the key light).

Preventing Overlighting

To prevent overlighting of the plane another piece of 'Windowlite' is fixed across part of the lamp to cut down the intensity of light striking the fuselage. I would suggest placing this lamp on a dimmer to give complete control over the light intensity. Any small sliding dimmer taking 5 amperes will be satisfactory. Spot PC.C is another small 250 watt condenser spot, lighting the double foreground cloud effects. It will be necessary here to "nigger off" as we term it, or prevent light hitting any part of the cotton wool and glass that may cause hot spots and flares in the camera—a point often overlooked by amateurs in trick work.

"Smoke Paper" for Clouds

So far this may be all right in its way, but—and here is something that will make all the difference to the "life" of the shot: the introduction of real moving clouds through which the plane flies. Again, like most good effects, they are simple to produce. For the average amateur, perhaps the easiest method is to use "smoke paper," made from heavy blue wrapping paper favoured by grocers for wrapping loose sugar. Soak the paper, after cutting into approximately 6-inch squares, in a bath of extra strong saltpetre for about an hour, then pour off the excess liquid, carefully separate the papers and place in a warm cupboard to dry thoroughly.

In use, they are folded into inch wide strips and two or three lit by holding in a candle flame and used together, when they will give off a good volume of whitish smoke. This can be carefully directed to allow the smoke to drift along around the plane in camera range, illuminated with PF.D, which is screened from hitting the plane, and a very effective shot obtained. But don't over-do it.

It's a great temptation to smoke the plane to death, as it were, but be moderate and all will be well.

Camera Speed

A camera speed of 64 frames per second, or 4 times normal, is the best speed for this work, especially in the top camera, when levelling off the plane after the climb, otherwise the shot will show and magnify defects. Immediately prior to shooting, make up a fairly strong solution of copper sulphate, and wipe the fine piano wires holding the plane, carefully, with a piece of cotton wool soaked in the solution. This is a most effective way of disguising the wire—believe it or not. In any case keep as much light off the wires as possible, although it won't matter if a little stray light does hit them now and then during the shot. The copper sulphate will prevent flares, which really cause the damage.

Don't dismantle the set-up until the processed shot is returned. In any case it is always best to run off a test first, develop it oneself and then run off an enlargement of one frame. This will immediately show up any defects in the set-up, for often foreground effects get out of alignment slightly during working and are readily shown up by the camera. These tests, called hand tests, will prove valuable if filed away for future reference, in addition to their help in setting up. A professional never leaves anything to chance; it is too costly. The amateur, whose means are strictly limited, should bear this in mind.

8 mm. PROJECTION

It appears to me that it is in regard to projectors that the 8 mm. enthusiast suffers most in a comparison with machines intended for the larger widths. By this, I do not mean to imply that those which are available for his use are inefficient or poor value, but rather that the tiny frame size has intensified the difficulties to be overcome by the projector designer. The result of this has been to make the projectors relatively high in price, especially when one takes into account the fact that the highest powered 8 mm. machines (as regards illumination) would only be estimated as of medium power in the 16 mm. field.

Characteristics of 8mm. Projectors

However, be this as it may, the machines available are as efficient as the manufacturers are able to make them and fortunately are quite powerful enough for all home needs—which is the true field of the 8 mm. film—so that should you feel that in projectors you could get more for your money in other film widths you should remember that:—

- the machines are intended for home use and are quite suitable for that;
- that their design is as efficient (and in some directions more efficient) as that of machines for the larger widths;
- that the small frame size is the cause of the relative lack of illuminating power in comparison with the larger widths of film, but that this disadvantage is more than compensated for by the great saving in film costs.

While I have to some extent emphasised the lack of power in illumination, as I have said, it is not sufficiently serious to affect many of you, as you will readily appreciate from the list of projectors set out below. Incidentally, what 8 mm. can do was very effectively demonstrated at the showing of the *Amateur Cine World "Ten Best" Films* early this year. In each case I have given the rated wattage of the lamp used and the approximate maximum size of picture obtainable. From the table you should note especially the fact that the wattage of the lamp has very little bearing on picture size and that one machine with a 200 watt lamp may give as large a picture as another with the 400 watt type.

I cannot pretend that the illumination of the largest size of picture will be the same in every case because it has not been possible for me to make direct comparisons, but what can be said is that each machine will project a satisfactory screen picture of the maximum size indicated—and with a little in hand in case it is required.

A detail shot such as this provides a useful continuity link, particularly in a sequence showing a journey.

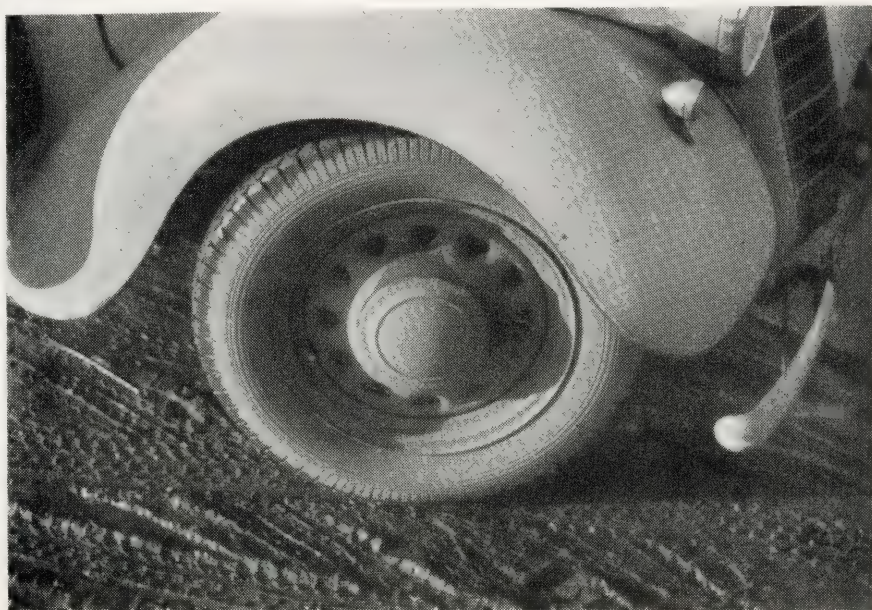
This is the seventh of the series designed to explain the technique of 8 mm. film production and to indicate to what extent it differs from that of the other gauges. The first two articles (May and June issues) dealt with shooting. The other articles have dealt with exposing colour and monochrome stock (July), editing (August), titling (Sept.) and titling with positive film (Oct.)

By ERIC F. IMPEY

Name of Projector	Wattage of Lamp	Maximum picture (silver screen size)
Agfa Movector 8	200	40" x 30"
Eumig Junior..	250	52" x 39"
Filmo 8	300	52" x 39"
do.	400	72" x 54"
do.	500	8' x 6'
Keystone J.8	300	52" x 39"
do. L.8..	500	8' x 6'
Kodascope 8-50R	200	40" x 30"
do. 80	300	52" x 39"
Paillard Bolex G.8	500	8' x 6'
Siemens H.8	200	72" x 54"
Ditmar dual film size	250	52" x 39"
(screen size relates to 8mm. projection only)	500	8' x 6'

Except in the case of the highest powered machines, and even then only when projecting a small picture (in comparison with the largest possible), a silver screen may be regarded as an indispensable accessory to effective 8 mm. projection. There are three types of screen in general use—the flat white variety which gives the duller screen image but which has the largest angle of view (that is to say, the picture can be effectually viewed from any angle which does not distort the perspective)—the silver screen which gives a much brighter image (about two or three times as great) but which must be viewed from a point directly or almost directly in front of the screen, as the illumination falls off very rapidly as you get away from an imaginary line drawn between the

(Continued on page 385)



LATEST MODELS and Secondhand AT ALL ADDRESSES Apparatus

LONDON:
 ● 28, Old Bond St., W.1.
 ● Stock Exchange Branch:
 1, Copthall Chambers,
 E.C.2.
 ● 20, Ludgate Hill, E.C.4.

281, Oxford St., W.1.
 121, Cheapside, E.C.2.
 35, Brompton Rd., S.W.3.
 65, Notting Hill Gate, W.11.
 2, Northumberland Avenue.

191-2, Tottenham Court Rd.
Holloway — 66a, Seven
 Sisters Road, N.7.
Kingston—30-32 Thames St.
 ● **Croydon**—12, George St.

● **Crouch End**—17, Tops-
 field Parade, N.8.
 ● **N. Harrow**—537, Pinner
 Road.
 ● **Liverpool**—73, Lord St.

Newport (Mon.)— 43,
 Commercial Street.
Cheltenham—114, Prom-
 enade.
Leeds—37, Bond Street.
Swansea—26, Castle St.

SELECTIONS from our STOCK
 of SECONDHAND APPARATUS

CAMERAS

16 mm. **Cine-Kodak** Model B;
 f/3.5 lens; motor drive; 100 ft.
 capacity; case; fair condition
 £4 15 0
 16 mm. **Zeiss Kinamo** S.10; Tessar
 f/2.7; motor drive; case; good
 condition .. £5 5 0
 9.5 **Dekko-de-Luxe**; Taylor Hob-
 son f/2.5; very good condition;
 List £11 18 6 .. £8 10 0
 16 mm. **Bell and Howell Filmo**;
 Cooke f/3.5 lens; 2 speeds; good
 condition .. £8 15 0
 16 mm. **Cine-Kodak** Model BB;
 f/3.5 lens; 50 ft. capacity; 2 speeds;
 case; good condition .. £9 5 0
 16 mm. **Victor**; 1 in. Dallmeyer f/3.5;
 fair condition .. £9 15 0
 16 mm. **Bell and Howell Model 75**;
 Cooke f/3.5 lens; case; very good
 condition .. £9 15 0
 16 mm. **Bolex Paillard Model B 2**;
 2.5 cm. Sussie f/2.5 lens; motor
 drive; waist level finder; case;
 good condition .. £11 17 6
 16 mm. **Auto Kinecam Model 6**;
 Taylor Hobson f/2.8; 3 speeds;
 direct finder; case; as new;
 List £18 18 0 .. £10 10 0
 16 mm. **Siemens Model B**; f/2.8
 lens; 3 speeds; 50 ft. cassette
 loading; good condition .. £16 10 0
 16 mm. **Ensign Simplex Pockette**;
 1 in. Dallmeyer f/2.9 lens; 2 in.
 Dallmeyer f/2.9 Tele. lens; filter;
 case; excellent condition; List
 £33 13 0 .. £18 10 0
 16 mm. **Cine-Kodak Model K**;
 f/1.9 lens; 2 speeds; case; as new
 £20 0 0
 8 mm. **Zeiss Movikon 8**; f/2
 Sonnar; excellent condition; List
 £48 17 6 .. £31 10 0
 16 mm. **Bell and Howell Model**
70 D; 1 in. lens f/3.5; 1 in. lens
 f/1.8; and 4 in. lens f/4.5; Cooke
 lenses; turret head; 7 speeds;
 Mayfair case; excellent condition
 £52 10 0
 16 mm. **Zeiss Movikon 16**; 2.5 cm.
 Sonnar f/1.4; 4 speeds; coupled
 rangefinder; case; good condition;
 List £98 10 0 .. £75 0 0

PROJECTORS

9.5 mm. **Pathe 200 B**; resistance to
 250 v.; case; excellent condition;
 List £17 12 6 .. £10 17 6
 16 mm. **Keystone**; 300 watt lamp;
 very good condition; List £18 18 0
 £11 10 0
 16 mm. **Eumig**; 250 watt lamp;
 case; as new .. £16 10 0
 16 mm. **Keystone**; die cast
 body; 50 watt lamp; resistance;
 case; as new .. £19 10 0

ACCESSORIES

30 x 40 in. **Hunter Celfix Beaded**
Screen; good condition; List
 £6 10 0 .. £3 12 6
Weston Cine Meter 819; as new;
 List £5 19 0 .. £4 10 0

Above are at
28, OLD BOND ST.

London, W.1. Tel: { Regent 5048
 { Regent 5049

UP TO 24 MONTHS TO PAY

EXAMPLES OF HIRE PURCHASE TERMS

Retail Cash Price	Six Monthly Payments of	Nine Monthly Payments of
£2 15 0	10s. 0d.	6s. 8d.
£3 10 0	12s. 6d.	8s. 4d.
£4 5 0	15s. 0d.	10s. 0d.
£5 0 0	17s. 6d.	11s. 8d.

Retail Cash Price	Twelve Monthly Payments of	Fifteen Monthly Payments of
£7 7 6	12s. 11d.	10s. 4d.
£15 0 0	£1 6 3	£1 1 0
£25 0 0	£2 3 9	£1 15 0
£40 0 0	£3 10 0	£2 16 0
£60 0 0	£5 5 0	£4 4 0

Retail Cash Price	Eighteen Monthly Payments of	Twenty-four Monthly Payments of
£10 17 6	13s. 0d.	9s. 9d.
£12 0 0	14s. 4d.	10s. 9d.
£16 15 0	£1 0 0	15s. 0d.
£19 5 0	£1 3 0	17s. 3d.

Shorter periods arranged if desired. When goods are accepted in part exchange the amount allowed is deducted from the Retail Price before the commission is added. Let us send you Order Form.

There is a fully equipped
 Miniature Cine Theatre at
 each address ●

Demonstration rooms at
 all addresses.

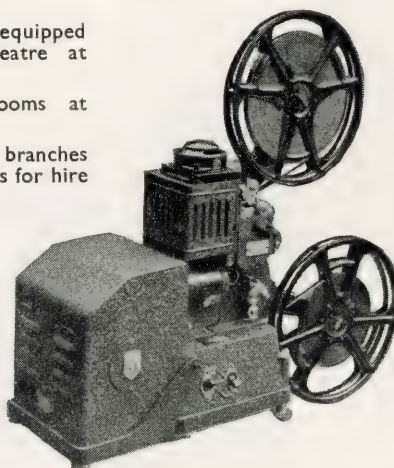
At most of our branches
 we have library films for hire
 at popular prices.

Let us show you
 the Pathescope
 models:—

Model "H"
 £10 10 0

Model "S"
 £30 0 0

9.5 Talkie
 £60 0 0



CAMERAS

9.5 **Pathe Motocamera Model B**;
 f/3.5 lens; case; good condition
 £3 7 6
 9.5 **Pathe Motocamera de Luxe**;
 Zeiss Tessar f/2.7; good condition
 £5 7 6
 9.5 **Dekko**; 1 in. Ross f/1.9;
 variable speeds; good condition
 £8 5 0
 16 mm. **Cine-Kodak Model B**;
 25 mm. Kodak f/1.9; takes 100 ft.
 or 50 ft.; case; good condition
 £12 15 0

PROJECTORS

9.5 mm. **Pathe Home Movie**; double
 claw; super attachment; resistance;
 fair condition .. £4 4 0
 9.5 **Pathe Imp**; motor; super
 attachment; resistance; good con-
 dition .. £4 18 6
 9.5 **Dekko**; motor; super attach-
 ment; good condition .. £5 0 0
 16 mm. **Kodascope Model C**;
 black; resistance; clarostat control;
 good condition .. £6 15 0
 9.5 **Coronet Model 11**; motor
 drive; good condition; List £9 17 6
 £6 0 0
Kodascope 8-35; case; excellent
 condition; List £13 13 0 .. £8 8 0
 9.5 **Specto**; transformer motor;
 very good condition .. £12 10 0
 16 mm. **Kodascope Model D**; 1 1/4 in.
 lens; 400 watt lamp; resistance;
 good condition .. £15 17 6
 16 mm. **Victor No. 3**; 2 in. lens;
 250 watt; duralumin body (light
 weight); very good condition; Cost
 £65 0 0 .. £15 0 0
 9.5 **Bolex PA**; 250 watt lamp;
 resistance for all voltages; 3 and 2
 bladed shutter; case; very good
 condition .. £16 15 0
 16 mm. **Bell and Howell Filmo**;
 2 in. lens; 200 watt lamp; resistance;
 case; good condition .. £19 17 6
 9.5 **Pathe Lux Model Y.C.**; Type
 O lamp; resistance; as new; Cost
 £32 5 0 .. £20 0 0
 16 mm. **Siemens Home**; 35 mm.
 Dallmeyer lens; 200 watt lamp; as
 new; List £32 10 0 .. £26 0 0
 16 mm. **Gebescope**; 1 1/8 in. lens;
 silent model; convertible to sound;
 as new; Cost £57 10 0 .. £33 10 0
 16 mm. **Gebescope Model A**;
 reversing prism; 2 1/2 watt output;
 2 speeds; 16 and 24 frames per sec.;
 good condition .. £50 0 0

ACCESSORIES

Wizard Universal Titling Outfit;
 complete with letters, etc; as new;
 List £3 5 0 .. £2 0 0
Blendux Exposure Meter; as new
 £2 15 0
 3 in. **Ross Tele. lens** f/3.5 (x 2);
 and finder; good condition; List
 £9 1 6 .. £5 15 0
 3 in. **Dallmeyer f/3.5 lens**; in
 focussing mount; for Cine-Kodak
 Model B; good condition .. £5 15 0

Above are at
 12, GEORGE STREET
CROYDON

Telephone: Croydon 0781

Any item sent on five days' approval against cash or C.O.D.

HIRE
 PURCHASE
 ARRANGED

DOLLONDS

EXPERT
 SERVICE

DOLLOND & AITCHISON LTD.

ESTD. 1750

8mm. Projection

projector and screen—and finally, the crystal beaded screen which gives the brightest results of any (usually about double that of the silver variety) but this again suffers acutely from the drawback just mentioned.

Of the three types the white is the cheapest and the crystal the dearest, hence you will readily appreciate that the silver screen is the most popular since it presents a very satisfactory compromise between the two, in that it is of only moderate price, gives a really bright picture and is well suited to ordinary home projection if its one drawback is attended to by arranging the seating of the audience in line with the screen and keeping them as far as possible away from the sides of the room.

Keep Screen Covered When Not in Use

A point which may be mentioned here is that your screen, whatever its type, should be kept covered when not in use, as strong light tends to discolour them, resulting in a loss of brilliance. The vast majority of screens these days are made on the roller blind principle and are contained in a box which is part of the screen itself; in this case no further protection is necessary. On the other hand, if the screen is of the flat, rigid type, some sort of protection must be devised and usually a large cloth envelope will be found easiest to make and is quite satisfactory in use.

As you can well imagine, in 8 mm. projection a very great deal depends upon the use of a satisfactory projection lens. It is fortunate that as a whole those supplied as standard by the various manufacturers are of very high quality indeed—even those supplied with the least expensive machines. In the case of the more expensive projector lenses, apertures as wide as $f/1.6$ are the rule, the object being to pass as much light as possible on to the screen. For normal home use it is fairly generally agreed that a lens with a focal length of 1 in. (25 mm.) is most satisfactory and this is the type usually supplied as standard.

Lenses of other focal lengths are usually available from the projector manufacturers. If not they can always be



Mid-Cheshire A.C.S. at work on their current production, "Bank Holiday."

obtained from lens makers such as Dallmeyer or from one or other of the various importers of Continental lenses such as A.O. Roth (Meyer lenses), etc. It should be understood, however, that these special lenses are not usually necessary or desirable for home use under ordinary conditions but are intended for use where special conditions prevail.

Below I have appended a list of three typical lenses (the standard 1 in. and two others of the most popular types) together with details of the size of picture projected off 8 mm. film at various representative distances from the screen. This table will enable you to decide upon the best lens for your particular requirements.

Distance from Lens to Screen in feet	Focal Length of Lens		
	$\frac{3}{4}$ "	1"	$1\frac{1}{2}$ "
	Size of Picture		
5	1' 4" x 1'	1' 9"	
10	2' 6" x 1' 11"	1' 10" x 1' 5"	1' 3" x 11"
15	3' 10" x 2' 10"	2' 10" x 2' 2"	1' 10" x 1' 5"
20	5' x 3' 9"	3' 9" x 2' 10"	2' 6" x 1' 11"
30	7' 6" x 5' 8"	5' 8" x 4' 3"	3' 8" x 2' 9"
40	10' x 7' 6"	7' 6" x 5' 8"	5' x 3' 9"
50		9' 4" x 7'	6' 4" x 4' 9"
75			9' 6" x 7' 1"

In regard to lenses, a point arises which is sometimes encountered by the users of certain brands of projector and is certainly a point which should be looked for at the time of purchase. Owing to the very large aperture at which many of the projection lenses operate, the depth of field is very small indeed and it is sometimes found that when a splice is running through the gate the projected image is thrown momentarily out of focus owing to the shallow depth of field of the lens. This, of course, must be regarded as a defect and as I have said, it must be looked for at the time of purchase of the machine. It is not necessarily a trouble which will be found always with a lens of large aperture as the defect arises partly in the design of the gate.

(Continued on page 409)



Wet day in "dry dock." Some members of the Amateur Cine Society of India filming in Bombay dry dock. The Society is filming industrial life in the gateway of India.

How would you answer these questions?

Can you say for certain how long you will live?

Are you likely to save money for investment as regularly as you would pay an insurance premium?

Is there any investment, other than life insurance, which enables you to save income tax?

What will be your income when you retire?

Can you think of any form of investment which will provide on retirement an income which is absolutely guaranteed?

Answer these questions for yourself and then make provision for an income on retirement of, say,

£100, £200
OR

£300 a year

and at the same time protect your dependants in the event of earlier death.

ANY AGE
ANY TERM
ANY AMOUNT

FILL IN AND FORWARD THIS COUPON:—

TO THE PRUDENTIAL ASSURANCE COMPANY LTD.

HOLBORN BARS, LONDON, E.C.1

I desire particulars of your *Guaranteed Income Policy* which will secure me £.....a year for life at age..... or provision for my dependants in the event of earlier death. Exact date of birth.....

NAME.....
Mr., Mrs. or Miss

ADDRESS

A.C.W.11/38

246



f/8



f/11



f/16

Fig. 1. On Selo H.P. film with Wratten red filter.

THE 'PROFESSIONAL' AMATEUR : 2.

GETTING THE RIGHT EXPOSURE

IN the last article I mentioned the use of red or orange filters to improve your pictures photographically, and the next step is to learn the rudiments of exposure for the purpose of controlling results. The best way to do this is to make a systematic test by selecting several widely different but common subjects, and filming each subject at different and widely varied exposures.

By studying the results on the screen you will then learn the effect of altering exposures much more thoroughly and quickly than by studying the subject theoretically. But to interpret your results intelligently you must possess knowledge of the basic facts, and in order to be able to achieve a desired result with certainty you must use an electric exposure meter.

An exposure meter does not automatically indicate the correct exposure; what it shows is the average amount of light in the scene as a whole. According to the nature of the subject you will have to give more or less exposure according to the result you desire. In practice this merely amounts to obtaining an exposure indication by means of your exposure meter and then, *based on experience gained by systematic tests*, using one or two stops more or less than indicated according to the subject, the part you want to stress, and your personal preferences.

Same Subject : Different Exposure

Fig. 1 shows three photos of the same subject taken respectively with stops f/8, f/11 and f/16. Note in the top photo, at f/8, that the shadows in the face and under the chin are quite light but that the cloud in the background is merely a white mass. Conversely, in the third photo taken at f/16 the facial shadows are dark but the cloud contains a mass of detail.

This illustrates the main effect of exposure, i.e., under-exposing (using a high-numbered stop) results in a gain of detail in the light parts of the picture but loses it in the shadow; over-exposure (using a low-numbered stop) results in loss of detail in the light parts but a gain in the dark parts. You cannot have both as a rule, and you must either expose for one or the other, or expose to effect a compromise.

There are two other important facts to realise. First, your result on the screen is effected partly by the exposure

For the past three years Major Notcutt has been engaged in making films on a professional scale with amateur 16 mm. apparatus. In this series of articles he gives practical advice to amateurs based on his experiences. The first article, published last month, dealt with choosing the equipment. His task was to investigate the possibilities of establishing native cinemas in Africa, and for this purpose he had to make films suited to such cinemas. Since the scheme would only be practical if the films could be made very inexpensively, much of his work is especially applicable to amateurs.

By L. A. NOTCUTT, D.I.C.

you gave in the camera and partly by the exposure given when making the print of the film (assuming you are using the negative-positive method). The first is within your control but the second is done by the firm processing your film, and normally outside your control, but to obtain good results you must have the means to re-print an occasional shot darker or lighter. An inexpensive and simple means of doing this will be described in the next article. Secondly, your electric exposure meter has several sources of error which you must understand so as to be able to make the necessary allowances.

An Important Test

Make this test, which is quite an important one: select an outside wall that is in good light but not direct sunlight. Hang on it a piece of black material, and pin on to this a sheet of newspaper longways (as if it was to be used as a cinema screen). Now get out your exposure meter and going quite close to the newspaper, take a reading. Next, walk steadily backwards keeping your meter pointed at the newspaper.

At first the meter will continue to give just the same reading as at the start (you may have to move it about a little to be sure that you are pointing it correctly), but presently you will reach a point where the reading starts to become less, and the further you go away after that point, the less the reading will be. Obviously, the point where the meter reading began to diminish is the point where the meter is seeing more than the newspaper, i.e., seeing some of the dark material as well as the paper.

(Continued on next page)

Getting the Right Exposure

(Continued from previous page)



Measure this distance, viz., from the newspaper to the point where the reading just starts to fall off. Now go and get your camera—you do not need any film in it—and set it up so that you can just see the whole of the newspaper in your viewfinder. Measure this distance and compare it with the previously measured meter distance.

This compares the relative position for the camera and meter when each just sees the whole of the newspaper and no more than that. With most electric meters you will have to be much closer than the camera position. Suppose you have to be five feet from the newspaper with the meter when the camera is eight feet away—then you must always maintain this relative distance from the main objects in your scene. Thus, if the camera is 16 feet away in a particular scene, you must use your meter at a point ten feet away.

Meter Position Will Vary

You only need to be approximate about this and in many cases, such as long shots, it will make little difference, but there are some cases, such as close-ups, where it makes a great deal of difference. You should repeat this test with each of your lenses of different focal length as the correct meter position will vary for each.

At the same time as you are doing the above you should also test your ability accurately to point your meter at the object. If you point it a little up or down, or sideways, the meter reading will be less, because the meter is seeing part of the dark surface instead of the bright sheet of newspaper. Practise until you can point your meter with confidence. You should now no longer adopt the rule, usually advised in instructions, to point your meter slightly downwards, the purpose of which is

inaccurately to correct for what you are learning to do accurately.

If you can collect together half-a-dozen exposure meters, and point them one after another at the same scene, you will find one or two of them give appreciably different readings from the others. Do not therefore regard your meter as being infallible. It may gradually lose its sensitivity but this is of no importance if you know about it, as you can make due allowance and its readings will continue to be relatively correct.

When one uses an expression such as "one stop larger" one means a stop with a lower number. This is most confusing to beginners, as are also the actual stop numbers themselves which must be memorised, i.e., $f/22$, $f/16$, $f/11$, $f/8$, $f/5.6$, $f/4$, $f/2.8$, $f/2.0$ and $f/1.9$. The connection between these apparently meaningless numbers is that each gives twice the exposure of the following one.

With the above facts well digested in your mind you can make a practical study of exposure by means of the tests which I will now describe. You will need a fifty feet spool of negative panchromatic film and you should fit your lens with an orange filter.

A Practical Test

You now select five common subjects, such as those shown in Fig. 2. These consist of A, B & C, three identical subjects but with different backgrounds, i.e., sky, medium and dark; another similar subject, D, but taken in cloudy weather, and lastly a "distant shot," E, with a strong dark foreground. The object of the test is to see for yourself on the screen the effect of varying exposure.

For subjects A and E start at $f/16$, if you are using a red filter, and $f/22$ if orange, and then take three or

(Continued on page 400)



Fig 2. Suggested typical subjects for exposure test. Subject D was taken in cloudy weather; the others in full sunlight.



News about the New GeBescope

Every time you see the famous Gaumont-British News flashed on the screen think of the GeBescope — "Britain's most exclusive projector." Because the vast Gaumont-British organisation with its studios and laboratories, theatres and servicing network, is behind the new range of GeBescope obtainable NOW from high-class dealers throughout the country.

Mammoth Library of Brilliant New Films

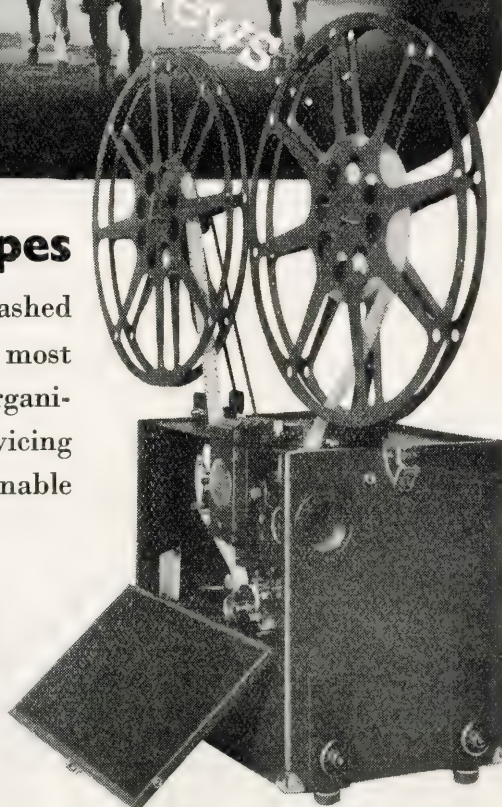
A vast library of 16mm. films is available to all GeBescope owners, and there are subjects—thousands of them—to suit every mood. Feature films with popular "stars"; Travelogues, Comedies, Nature studies and, of course, "Mickey" and "Popeye" Cartoons. There are films to entertain and instruct—and quite a number of items which are actually free of charge! Send for the GeBescope Library Catalogue today.

Interesting leaflets concerning the whole 16mm. film movement, together with the address of your nearest GeBescope Dealer, are sent by return on request.

G.B. Equipments Ltd.

(one of the G-B Group)

FILM HOUSE, WARDOUR STREET, LONDON, W.1



GeBescope Model K.16

Priced at 85 Guineas.

Other 16mm. sound-on-film projectors vary in price, according to power, from £95 to £185.

"Now you can add sound to your silent movies"—send for this interesting brochure.

LAP-DISSOLVES *on Direct Reversal Film*

Reflections sometimes gain in effect when seen the other way up. Try it out sometime!



This interesting method obviates the necessity of winding the film back in the camera. It entails running a double thickness of film through the projector. Most projectors will take it smoothly enough, but if it jams you can overcome the trouble provided you have facilities for processing two or three feet of film at a time for yourself. Instructions for this next month.

By
STANLEY
H. SMITH

LAP-DISSOLVES in which one scene appears to dissolve into the next are a simple matter in the neg-pos. process. In direct reversal film it is usually stated that this effect can only be achieved by fading-out, winding back the film in the camera and fading-in on the following shot. Unless one is fortunate to own a camera with a hand crank and frame counter this entails going into the dark room to wind back the amount of film containing the fade-out—a difficult guess, as a rule.

But there are two other methods, one of which I have used successfully myself, by which this useful transition can be obtained. Method one has certain limitations as it depends for its working on the light available and the consequent aperture of the lens in the camera when shooting.

Mechanics of the Lap-Dissolve

Consider the mechanics of a lap-dissolve and it will be realised that the effect is created by the first shot losing its image strength on the screen while the second shot gradually builds up to take its place. It matters little whether the pictures vanish and materialise into or from inky blackness or clear white, the effect is the same. Therefore, when the scenes are being shot in lighting conditions which necessitate the camera lens being stopped down two or three stops for correct exposure, the reverse of the usual darkening fade-out can be made at the end of the first shot. That is to say, at the finish of the shot slowly *open up* the lens until it is at the largest possible aperture.

This will result in the image on the film being gradually and progressively over-exposed, until at the end, the image will be completely “burnt-out” and clear when processed. (Note: The film *must not* be treated with compensating processing). When shooting

the scene which is to follow on the screen (this need not be taken on the next length of film in the camera) start filming at your largest lens aperture and slowly close down to the correct stop indicated by your exposure meter. Correct timing to synchronise the “burn-out” and the “burn-in” should be aimed for as this makes for a smoother dissolve. When the film is received back duly processed, these two related shots are cut out from the rest of the film, overlapped and cemented together as will be described for the next method.

The second plan, which I have followed successfully myself, has the great advantage that any finished film one may have can have lap-dissolves added to its attractions, and the exact points of the beginning and end of the transition can be chosen.

The two shots are taken straight in the ordinary way, without fades, and finished as a projection print or positive as usual. When processed and dry, cut out the two shots from the rest of the film. The *end* of shot 1 and *beginning* of shot 2 are now fastened to a narrow frame or holder as illustrated in Fig 1. The length of the holder will depend on the length you have decided to make your lap-dissolve. 16 frames will be sufficient for a quick transition but anything up to 30 frames are desirable for a good dissolve.

The Film Holder

The film holder can be made of ebonite, wood or even stout cardboard. Avoid nails or screws if you make joints as they are liable to rust and spoil the films. To experiment with I used a strong cardboard holder but have now made a more durable one of wood, all in one piece and painted with anti-sulphuric enamel. By having a hole cut in the centre of the holder it is possible to examine the progress of the following treatment. Sufficient solid material should be left at the top of the

holder to serve as a handle and to support the remainder of the film being treated. An elastic band will hold the coils of film clear of the solutions.

Now prepare a reducing bath which can be either the Howard Farmer Reducer or the permanganate. I have found that the permanganate formula gives better results because it reduces the image more evenly whereas the Farmer solution eats away the white parts of a positive more rapidly than the shadows and the increase of contrast thereby obtained is not quite what is wanted in a "burn-out".

The permanganate formula is as follows :

- | | | |
|-----|--|------------|
| (A) | Potassium Permanganate | 20 grains |
| | Water | 20 ozs. |
| | Solutions A and B both keep well and can be used many times. | |
| (B) | Sodium Sulphite .. | 90 grains |
| | Hypo | 250 grains |
| | Sulphuric Acid (Pure) .. | 20 minims |
| | Water | 20 ozs. |

NOTE : Add the Sulphuric Acid drop by drop to the water. Never add water to the acid.

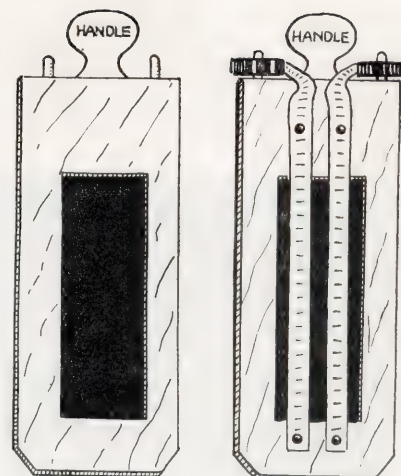
Speed of Working

Now soak your holder with the two strips of film attached in cold water for five minutes, keeping the coils of the remainder of the films at the top of the "handle" from getting wet.

Next immerse the frames at the bottom of holder in solution A. Carefully watch the action of the permanganate on these lower frames as this will give you an idea as to the speed at which the bath is working. When it is seen that the image is beginning to be reduced, start lowering the holder into the solution further, say a couple of frames at a time, until the total length of film you want the dissolve to occupy has become immersed. The top frames should not be allowed to remain in the solution for more than about 20 seconds. Then gradually lift the holder out of the dish.

Now give a quick rinse in clean water and hold the films up to the light to examine. If the reduction appears to be sufficient rinse for a few more minutes and place in bath B when the permanganate stain should disappear. A little more reduction may also seem to

Fig. 1. Frame for making dissolves. The second illustration shows the film in position. Full instructions are given in this article.



take place when the stain is removed, but if it now seems insufficient the films can be put back into the permanganate after washing well for five minutes. If this second immersion in the permanganate is decided on, watch the progress very carefully because the film may hold a small amount of the acid from bath B and this will accelerate the action of the permanganate bleach.

When satisfied with the reduction, which should have the result of practically clear film at the bottom end of the holder graduating up to an almost full-strength image at the top frames which were immersed, wash the films for 30 minutes and then dry.

If any yellow stain is left in the films after immersion in solution B, this can soon be removed by placing the films in a solution of Potassium Metabisulphite. If you have some stale acid-fixing bath due to be thrown away this will do equally well, and any stains on your fingers will also be removed in this acid bath. So you can store your worked out acid-fixing bath in a bottle for this purpose. Wash films for 5 minutes between solution B and the metabisulphite.

It will be found that by fixing the two film strips side by side to a holder, as suggested, before bleaching, the image on the strips will be reduced or "burnt-out" in the same degree, frame by frame, and this will help to maintain the level of "screen brightness" when they are overlapped and projected.

Sprocket Holes Must Be in Register

When your two strips of film are dry they are to be overlapped so that the clear end (or rather the beginning) of the second shot covers the frame on the first shot which had the least reduction and vice versa. The emulsion is scraped off the end of the strip which is going to lie underneath and in contact with the top strip. Cement and join at this point, making as clean a join as possible, and taking care that the two film strips have their sprocket holes in correct register.

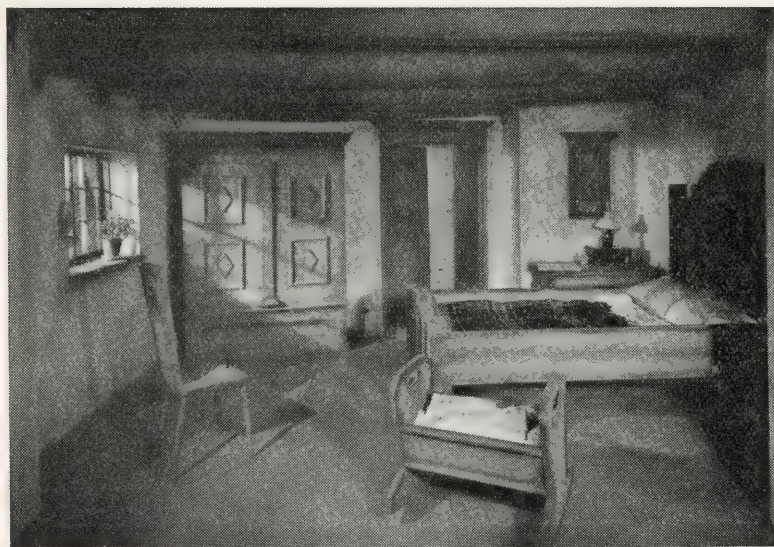
When this join is secure, flatten down the loose end of the top strip and if necessary trim the clear end so that it just extends beyond a frame line on the bottom strip. At this frame line on the bottom strip scrape off a narrow band of the emulsion. In 9.5mm. film the edges at the side of the sprocket holes are sufficient for this narrow band of clear base. Then cement the loose end of the top strip to this narrow band.

Your film sequence with the lap-dissolve is now ready for splicing into your film and when it is screened you should have a perfect dissolve.



The President of The Manchester F.S. taking a close-up of a chimp, during the Society's "Annual Big Game Hunt" at the Manchester Zoo.

ECONOMY IN SET



Increasing Apparent Size and Reversible Sets

The first two articles in this series (August and September issues) dealt with constructing simple sets, increasing apparent size and designing sets to enhance atmosphere. Next month: the Schufftan process adapted to amateur requirements.

By

G. BRIAN HERBERT
B.A., A.R.I.B.A.

A most realistic set built by Ace Movies for their film, "The Miracle." The settings for this production are among the finest ever seen in amateur films.

professionals) should make all the use they can of the countryside. A film enacted entirely in a studio never has that breadth and sense of space that comes from

WITHIN its own limits the amateur society that builds its sets inside a studio will be working on the same lines as professionals, and once again I would stress the importance of including among its members an architect or architectural student, in order to secure the realism which is presumably what a society such as this is after. The attainment of perfect reproduction of reality is not the summit of success by any means, but I think it is certainly necessary to understand the means of securing this illusion of reality before one can progress further into the fields of dramatic design.

If no studio is available and your only alternative is to build interior sets out-of-doors, then provided realism is still your object, do not have more of these sets than you can help. Should you be able to arrange a large screen of cheese-cloth or similar material to diffuse the sun's light and so avoid any hard shadows, these settings may be suitable for short inserts and for 'home' films.

Bar Sets Out-of-Doors !

In these cynical days, however, you can never hope to hold your audiences' interest in a long sequence when the wind is stirring the table cloth and blowing the heroine's hair across her face, as was invariably the case in the early days of films. No, if your only chance of building interior sets is out-of-doors, then you are contemplating producing the wrong kind of film, and should turn your attention to one in which most if not all backgrounds are exteriors.

For general convenience and ease, a film I happen to be engaged in making at the moment is of this kind. It has been written round available characters and locations, which again simplifies things considerably. Being mostly exterior, too, it is possible to introduce any amount of action into the story. Amateurs (and

natural scenery, and it would appear that the amateur would kill two birds with one stone to situate as much action as possible outside.

The building of exterior sets out-of-doors is a different matter, of course, but here again it should usually be possible for the amateur to find real buildings that will fill his requirements with a little trouble—far less trouble than it takes to construct a realistic set. If there are good and sufficient reasons why these cannot be found, then it is possible to overcome the difficulty by cutting from a L.S. of a model to a M.S. of your characters in front of some wall or door which would seem to be a portion of the modelled building. I shall be coming to the question of models later.

Floor Space

In the case of a society, however, it is quite probable that it possesses some kind of studio wherein sets can be built, thus enabling the members to work quite independent of external conditions of season or weather.

If this be the case then the determining factor will be the size of the studio. The more floor space the better.

If there is not as much room as you would like, it is up to you to do what you can to increase the apparent size of your sets. We never hear that old saying 'The camera cannot lie' nowadays, I'm glad to say, as every photographer knows that to cheat the camera is one of the easiest things in this life.

In the first article I mentioned a few points in connection with the construction of sets and suggested finishing them in plain light colours. This is an important point. If you have ever seen a room with fussy wall-paper, dark paintwork, and much heavy furniture, and have then seen the same room when it has been redecorated with plain light walls, paint to match, and the furniture replaced by fewer clean-lined

CONSTRUCTION

modern pieces with good simple upholstery, you may have been very surprised at the resultant apparent increase in the size of the room.

The same thing applies to sets, while light walls and furnishings will help to reduce your lighting costs. The majority of the male characters' clothes will be dark which will show up against light-toned backgrounds, and the female characters' clothes, which vary more, can either be lighter or darker in tone than the backgrounds. The dressing of characters in relation to the set and each other is important, as by studying these relationships as much or as little prominence as desired can be given to one or more characters.

Avoid large and unwieldy pieces of furniture, as these tend to fill up the set, and have as few pieces as possible.

Position of Furniture

The actual position of furniture can be made to increase the apparent size of an interior set. A sofa, chair, or even a photograph on a table, if placed facing towards the camera, will suggest that the room continues

past the camera, because articles such as these are not usually placed facing a wall. Part of a window or fireplace shown just on the edge of the picture will also suggest that the room continues (particularly

the fireplace as this is more often than not in the centre of a wall) as will a portion of an arch. Several similar features will no doubt suggest themselves to you. Suggestion is everything in the cinema, as in most other things.

Where space is very limited, or where it is desired to suggest a particularly large room, the method I have already referred to for exteriors could be adopted. By using a model of the whole room for the initial establishing L.S. you could then cut to a M.S. of part of the room showing your character entering by the door. Similar portions of the room could be built for various parts of the action as space permitted.

How the Professionals Do It

This haphazard distribution of various parts of one room is quite common in professional studios. In Bernard Shaw's "Pygmalion," with Leslie Howard, a film which has been widely acclaimed, there is a large staircase hall scene, both sides of which will be shown on the screen. Actually, one half of the hall was

built on one stage and the other point of view on another stage in quite a different building.

In certain circumstances 'box sets'—rooms with all four walls—are constructed, but in cases like these the designer has to arrange for one or more 'floaters,' or removable walls, for the cameraman's convenience. This is a somewhat complicated arrangement that amateurs need not worry about.

Many rooms are more or less repetitive either side of their centre, and with a little ingenuity this fact, too, could be made use of with considerable saving of time and expense. By reversing the positive when editing, or by shooting sideways through a mirror set at 45° to the camera and set, whichever method is most convenient to you, the set depicting one end of the room could be made to do service for the other.

Preserving the Illusion

If the characters dress their hair, button their coats, and adapt their actions accordingly this could easily be quite successful. All close shots would be true, of course, so that details such as the position of jacket breast-pockets would not give the show away, and provided such irreversible things as clocks or the names on magazines were not allowed to spoil the illusion there

is no reason why the dodges should be discovered. It might even amuse you to go so far as to include some fake magazine cover with a reversed name, or a similar property, in order to help the illusion.



Fig. 1

Illustrating a simple method of reversing sets. On the left (Fig. 1) is the M.S. of the original set. Fig. 2 shows the other end of the room depicted in Fig. 1, presumably, but really the same set 'looking-glassed.' The background furniture has been changed and the newcomer's double-breasted jacket has been buttoned the reverse way.

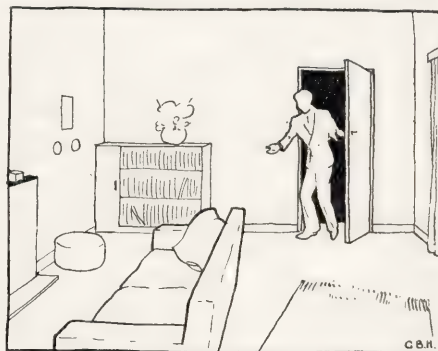


Fig. 2

Here is an example of this method as it would work in practice:

Scene 100 (say) M.S. of original set. Character A is seen sitting at writing desk. (Fig. 1).

Scene 101 C.S. of A, writing. He looks up to beyond camera.

Scene 102 Reversed M.S. of original set. Character B enters by door (Fig. 2) and approaches camera. As Sc. 100. M.S. A rises and greets B who comes from behind camera.

and so on. The furniture and pictures at the back of the set would be altered when shooting the reversed Scene 102 to make the two backgrounds appear as different as possible, but the sofa before the fireplace, and similar articles, stay where they are as they appear in and act as connecting links between both points of view.

Next month's article will describe another method whereby the effect of particularly large sets can be created in a comparatively small studio space.

An Unrepeatable Offer to

①

A fire which occurred in the basement of our premises, on June 30th last, caused certain apparatus on our first floor showroom to become soiled owing to contact with smoke and fumes. As we considered it unfair to sell such apparatus as new, we decided to dispose of our entire stock at reduced prices. In the opinion of experts, the cameras and projectors could be sold as new, with few exceptions, but to protect purchasers against the development of latent damage, we are willing to give a three years' guarantee for each item. This guarantee will cover any defects appearing in the apparatus, other than normal wear and tear. With exceptions only one of each item is available, and you are advised to communicate with us at once to secure your choice.

The following apparatus is not second-hand and has never been used. It is offered at reduced prices for reasons mentioned above, and we urge you to communicate with us at once to secure your choice.

CINE CAMERAS

8mm. Ditmar Photocell, f/1.8 Berthiot lens. New Price £27 15 0 £16 17 6

8mm. Ditmar Photocell, f/2.5 Berthiot lens. New Price £22 10 0 £13 17 6

8mm. Ditmar, f/1.8 Berthiot lens, focussing mount. New Price £16 16 0 £11 18 6

8mm. Eumig Electric, f/2.5 Berthiot lens. New Price £10 10 0 £6 17 6

8mm. Zeiss Movikon, f/2 Sonnar lens and carrying case. New Price £50 0 0 £35 0 0

8mm. Siemens model C8., f/2.5 Busch Glaukar lens. New Price £37 10 0 £27 0 0

8mm. Cine Kodak model 8/20, f/1.9 lens, with carrying case. New Price £15 0 0 £10 17 6

8mm. Bell & Howell Filmo Streamline 134E, f/2.5 T.T. & H. lens with case. New Price £23 10 0 £17 17 6

8mm. Cine Kodak 8/20, f/3.5 lens and case. New Price £10 0 0 £6 17 6

8mm. Emel, f/2.5 Berthiot lens. New Price £10 10 0 £7 5 0

8mm. Keystone, f/1.9 Dallmeyer lens in focussing mount, 3 speeds. New Price £15 15 0 .. £10 10 0

8mm. Agfa Movex, f/2.8 Agfa anastigmat lens. New Price £12 12 0 £8 17 6

8mm. Bell & Howell Filmo 134G, f/2.5 lens. New Price £20 2 6 £14 17 6

8mm. Emel turret head model C.82, f/2.5 Berthiot lens. New Price £30 5 0 £22 10 0

8mm. Paillard model H.8, turret head, f/1.9 Dallmeyer lens. New Price £43 10 0 .. £34 10 0

9.5mm. Ditmar, f/2.9 Cassar lens. New Price £12 12 0 £8 17 6

9.5mm. Ditmar, Optical Exposure Meter, f/2.9 Cassar lens. New Price £13 17 6 £9 17 6

Spare 200ft. spool box for Cine Kodak Special. New Price £37 10 0 £25 0 0

SERVICE

We believe that the majority of 'Amateur Cine World' readers are already familiar with the excellent service offered to those who purchase apparatus from us. Our aim, at all times, is to help and satisfy amateur cinematographers who deal with us, and apart from the many general services obtainable only from R. G. Lewis (Cine) the helpful attitude towards customers is held by many to be unique. This is undoubtedly because we are, ourselves, keen amateur cinematographers, and understand the problems of the amateur. Whether you are purchasing new or secondhand apparatus, you may be confident in knowing that it will not let you down, as we overhaul every model before offering it for sale. We believe we are the only retail cine organisation with a well equipped repair department on the premises, so that urgent repairs may be dealt with without delay.

16mm. Siemens model F, f/1.9 Dallmeyer anastigmat lens in focussing mount. New Price £39 15 0 .. £27 10 0

16mm. Bell & Howell Filmo 70 DA, f/2.7 Cooke lens. New Price £75 15 0 £55 0 0

16mm. Cine Kodak model E, f/1.9 lens in focussing mount. New Price £25 0 0 £17 17 6

CINE PROJECTORS

8mm. Keystone, 500 watt lamp. New Price £21 10 0 .. £17 10 0

8mm. Bolex model G.8., 500 watt lamp with resistance. New Price £39 0 0 £29 0 0

16mm. Bell & Howell model 129D, 750 watt lamp, 1600ft. spool arms. New Price £70 10 0 .. £ 0 0

16mm. Keystone model A72, 300 watt lamp, with resistance. New Price £18 18 0 .. £13 17 6

16mm. Siemens Super Lux, 375 watt lamp. New Price £75 0 0 £45 0 0

16mm. Kodascope model EE, 300 watt lamp, built-in transformer. New Price £25 0 0 .. £17 10 0

16mm. Keystone model A81, 750 watt lamp, with resistance. New Price £36 10 0 .. £26 10 0

9.5 and 16mm. Bolex model DA/37, 400 watt lamp with resistance. New Price £29 17 6 .. £23 0 0

9.5 and 16mm. Siemens, 250 watt lamp, self contained resistance. New Price £59 10 0 .. £39 0 0

9.5 and 16mm. Pathe 200B Plus with resistance. New Price £21 10 0 £16 17 6

9.5 and 16mm. Bolex G.916, 3 blade shutter, 30 watt lamp. New Price £45 10 0 .. £32 10 0

8 and 16mm. Ditmar Duo, 250 watt lamp. New Price £34 0 0 £24 0 0

8 and 16mm. Ditmar Duo, 500 watt lamp with resistance. New Price £37 10 0 .. £26 17 6

16mm. Amprosound model "L" Talkie, 750 watt lamp, 40 watts output, complete with spares. New Price £175 0 0 £135 0 0

16mm. Amprosound model "N," A.C./D.C., Amplifier, 750 watt lamp, loud speaker, 8 watts output. New Price £127 10 0 £9 0 0

APPARATUS ON THIS PAGE GUARANTEED FOR 3 YEARS

9.5mm. Pathe H, f/1.5 Berthiot lens in focussing mount. New Price £12 0 0 £9 5 0

9.5mm. Ditmar Photocell, f/2.8 Berthiot lens. New Price £21 0 0 £14 17 6

16mm. Zeiss Movikon, f/1.4 Sonnar lens, New Price £98 0 0 £75 0 0

16mm. Cine Kodak Special, 100ft. spool box, f/1.9 lens, with carrying case. New Price £150 0 0 .. £115 0 0

16mm. Agfa Simplex Pockette, f/1.9 Ross lens in focussing mount. New Price £27 10 0 .. £19 0 0

16mm. Ditmar, f/2.9 Berthiot lens. New Price £17 17 0 £12 17 6

16mm. Cine Kodak model BB. Junior, f/3.5 lens and case. New Price £15 0 0 £9 17 6

16mm. Ditmar, f/1.8 Berthiot lens in focussing mount. New Price £22 0 0 £15 17 6

16mm. Bell & Howell Filmosound model 138, or case model, complete. New Price £117 0 0 .. £90 0 0

16mm. Bell & Howell Filmosound model 138J, tw case model, with large speaker. New Price £125 0 0

9.5mm. Pathe Vox Talkie, latest model, complete. New Price £60 0 0 £45 0 0

R. G. LEWIS (CINE) "THE CINE SPECIALISTS"

Amateur Cine World Readers !!

②

Apparatus on this page was secondhand at the time of the fire mentioned on the previous page, and we have also included a number of cameras and projectors taken into stock since the fire. We have reduced all prices to such a level that will induce intending purchasers to help us clear our stock, to make room for new equipment. Every item on this page is guaranteed against all defects, other than normal wear and tear, for twelve months from the date of purchase.

The following cameras and projectors are secondhand, and have been thoroughly overhauled and tested before being offered for sale. We guarantee each item against all defects, other than normal wear and tear, for twelve months. Any model will be reserved for an indefinite period upon receipt of a cash deposit.

CINE CAMERAS

- 8mm. Bell & Howell Straight 8, f/2.5 T.T. & H. lens, with case £10 17 6
- 8mm. Siemens model C.8, cassette loading, f/2.5 Busch Glaukar lens, 4 speeds £21 0 0
- 8mm. Zeiss Movikon, f/2. Zeiss Sonnar lens, with case £29 0 0
- 9.5mm. Pathe Motocamera H, f/3.5 lens, fixed focus £3 5 0
- 9.5mm. Pathe Motocamera H, f/2.5 lens, fixed focus. £3 17 6
- 9.5mm. Pathe Motocamera de Luxe, f/2.5 Anastigmat lens, with tele. attachment and carrying case £9 15 0
- 16mm. Bell & Howell Filmo 70, f/3.5 Cooke lens, 2 speeds £12 17 6
- 16mm. Agfa Movex model 30B, f/1.5 Agfa Symmeter lens, 4 speeds, with case £15 15 0
- 8 cm. f/3.5 Tele Anastigmat with filter for above camera £6 5 0
- 16mm. Cine Kodak f/1.9 lens, 3 speeds, cassette loading £26 10 0
- 16mm. Bell & Howell Filmo 70D, turret head, f/3.5 Cooke lens, 7 speeds £29 0 0

- 16mm. Zeiss Movikon, f/1.4 Sonnar lens, with case £67 10 0
- 16mm. Cine Kodak "M," 100ft. spools, f/3.5 lens £9 15 0
- 16mm. Victor III, f/1.9 Ross lens £18 10 0
- 16mm. Ensign Kinecam, f/1.9 Dallmeyer lens £9 15 0

The general services offered by R. G. Lewis (Cine) to intending purchasers include:

SEVEN DAYS' APPROVAL SCHEME

WORKSHOP AND MECHANICS ON THE PREMISES

FREE INFORMATION BUREAU

COMFORT IN SELECTING YOUR PROJECTOR (4 Demonstration Rooms)

FILM LIBRARY SERVICE

100 FREE CATALOGUES

CONFIDENTIAL HIRE PURCHASE FACILITY

EXPERT PROCESSING AND EDITING

- 16mm. Cine Kodak model B, f/3.5 fixed focus lens £3 15 0
- 16mm. Siemens model B, f/2.5 Busch Glaukar lens £3 17 6

- 16mm. Eumig P.111, 250 watt lamp .. £10 17 6

- 16mm. Ensign Alpha, 100 watt lamp, motor driven £5 10 0

- 16mm. Agfa Domestino, 100 watt lamp, self contained resistance, with case £9 10 0

- 16mm. Bolex model C, 250 watt lamp, 45mm. Hermagis lens £13 17 6

- 16mm. Siemens Standard, 200 watt lamp, ammeter control, self contained resistance .. £29 0 0

- 16mm. Kodascope model C, Bronze, 100 watt lamp, 2in. lens £7 10 0

- 9.5 and 16mm. Siemens, 250 watt lamp, self contained resistance £36 10 0

- 16mm. Ampro, 750 watt lamp, 2in. lens .. £31 0 0

- 16mm. Ampro, 500 watt lamp, 2in. lens .. £27 10 0

- 8 and 16mm. Ditmar Duo, 500 watt lamp, complete with resistance £25 0 0

- 16mm. S.P. Wundatone Talkie, 300 watt lamp, 6 watts output, complete with speaker £40 0 0

- 16mm. Amprosound model "M," 500 watt lamp, 8 watts output, 2in. lens, complete with speaker £75 10 0

- 9.5 and 16mm. Bolex model G.916, 500 watt lamp with resistance £30 0 0

- 16mm. Bell & Howell Filmo, 1,000 watt lamp, complete in case £37 10 0

- 9.5 and 16mm. Celfix, 250 watt lamp, with resistance and case £12 10 0

APPARATUS ON THIS PAGE GUARANTEED FOR 1 YEAR

- 16mm. Victor model V, f/1.5 Dallmeyer Speed lens, turret head, 5 speeds £25 0 0
- 16mm. Ditmar 50ft. model, f/1.8 Berthiot lens, 2 speeds £18 15 0
- 16mm. Ensign Super Kinecam, f/1.9 Dallmeyer lens, focussing mount, 5 speeds £21 0 0

CINE PROJECTORS

- 9.5mm. Pathe 200B, 200 watt lamp with resistance. £10 17 6
- 9.5mm. Pathe H, 100 watt lamp £7 5 0
- 16mm. Kodascope model A, 200 watt lamp £13 10 0
- 16mm. Victor model 20, 750 watt lamp .. £34 10 0

- 16, 9.5 and 8mm. Bolex model G.3, 500 watt lamp with resistance £37 10 0

- 16mm. S.P. Standard Talkie, 300 watt lamp, loud speaker. This model is complete, but in poor condition, having been used for experimental purposes, and is offered at the low price of .. £25 0 0

- 16mm. Siemens Home 200 watt lamp, 2in. lens £26 0 0

202, HIGH HOLBORN, LONDON, W.C.1

CHAncery 7996/7
HOLborn 4780

Readers' FILMS Reviewed

Make up your mind to win a plaque like this, this year. Ten of these are awarded annually, and are among the most coveted awards of amateur cinematography.

Note: The illustration opposite is much reduced.

THE WAY OF AN AMATEUR. By CANTERBURY CINE CLUB. 16mm. Kodachrome.

What is the way of an amateur? The audience ought not to be asked for an answer, because it is an unfortunate fact that to many people 'amateur' is synonymous with 'amateurishness.' So that from the title one might judge that this is a film about dabblers and other queer fish who do not quite manage to 'get there.' It tells us nothing and can suggest futility.

As we mentioned in these notes last month, the selection of a good title is most important. "The Sorrows of Satan" is a stupid book but the title is superb and probably contributed in no small measure to the success of the novel. "The Way of an Eagle" is a pretty good title, too, because everyone knows what a nasty, but at the same time, compelling character, the eagle has; how he clasps the crag with crooked hands, close to the sun in lonely lands. The wrinkled sea beneath him crawls, he watches from his mountain walls and like a thunderbolt he falls, and all the rest of it.

Why Not Burlesque?

Incidentally, to digress a moment (and it is a digression with a purpose) we once read a delightful parody by an American poet on the above lines which we have shamelessly lifted from Tennyson. It was about a drunk who clasped a mug in shaking hands; he clutches at the reeling walls and like a lump of lead he falls. Now the parody has a status of its own in literature but no niche at all in the cinema. In the films there seem to be no parodists, but plenty of copyists.

Economic considerations doubtless deter the commercial film producer from poking fun at himself and his fellows, but what an opportunity is here for the amateur! The jungle film, in particular, lays itself open to burlesque. In the heart of the impenetrable forest one would have a white goddess with platinum locks and Parisian shoes. Almost every incident can be guyed.

The worthy object of "The Way of an Amateur" is, as stated in an early sub-title, to show the layman something of the fascination of amateur movies with a view to inducing him to become a maker of them. A main title, therefore, such as "Do You Own a Cinema?" would be calculated to intrigue the audience at the outset and to get them into a receptive mood.

But, while the object of the Canterbury Cine Club in making this film is an admirable one, the production



All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

left us with the impression that the makers of the various sections had often forgotten the purpose of the film in their interest in the subjects, and so had gone the whole hog instead of offering us just sufficient information to stimulate our inquisitiveness and so promote a desire to learn more. It is rather as if the trailer for next week's film at the local cinema consisted of a substantial proportion of the whole film.

The producers have fallen into the error of imagining that it is sufficient merely to show examples of something in order to sell it. But the good salesman always remembers that his prospect has not the same enthusiasm for his product as he himself possesses. It is his job to create that enthusiasm by presenting the product to the prospect in a way that will interest him. We would suggest, therefore, that the film is looked at again dispassionately and a 'selling' film built up from it, using only about 25 per cent. of the footage in the present production, but with more sub-titles.

Briefly to review the film as it stands, the first section which is headed: "The River Runs By," shows scenes in and around the river. Exposures are somewhat erratic and the subjects are in several cases unduly contrasty to be rendered successfully in colour, but



Set built by Catford Film Players for their current production. Details are given in the report in "What the Societies Are Doing" in this issue.

the general effect is pleasing. The shot of two people leaving a punt should preferably come before the shots of old houses and flowers, otherwise the latter come as a complete surprise.

The next section, "Flying," shows the novice how to fly, not how aeroplanes give opportunities for movies. There are, however, some very good shots, including an excellent one of a white parachute against a dark blue sky.

The sub-title, "Family," introduces a series of most attractive pictures of children, the first being a really delightful close-up of a serious-faced child slowly beaming forth into a most seductive smile. There are rather too many shots of children and flower beds but some close-ups of a baby entirely engrossed in playing on the sands are first-class propaganda for amateur films.

"The Magic Circle" is very agreeable foolery and excellent trickery. It shows a number of magicians performing tricks, but because of its nature the interest of the layman (who will, of course, not know whether the operators or the camera were responsible for the tricks) will be in magic and not in amateur films.

"Passing Events" is effective propaganda because it is a record, taken by a 'human-minded' and observant cameraman, of a drama of real life. A thatched cottage catches fire, the whole progress of the disaster being presented, providing a sequence which develops to a climax of impressive grandeur in colour.

"The Star" is a little film story in itself and, incidentally contains the best uniform colour in the film. It is crisp, the acting is restrained, characterisation is of a commendably high order, there is humour and an unexpected kick in the end. But the film ends suddenly on a title, 'End,' and not a word of final propaganda, not a single remark that the audience can themselves do work like this. Where is the propaganda?

Although we have criticised one aspect of the film, it must be added that the film is extremely well done apart from this. In awarding it a Leader we offer our congratulations to the club on making the effort to bring newcomers to the hobby.

SWITZERLAND, 1938. By D. F. CHAPPELL. 9.5mm., 375 ft.

The author understands the value of snappy openings and endings. Folkestone, a funnel, Boulogne, to Giesbach, a flurry of water and the camera rising slowly to disclose an hotel, a vision of mountains seen through the opening shutter at a hotel bedroom window, and in a few feet we are right in the heart of the subject matter of the film. At the close a crowd of the people who have been in the film are shown in a waving group long enough for us to look them over, then we see a receding sea, fade out and "The End." The people, too, are only incidentally in the film so that those who know them will recognise them, while those who do not will hardly notice them and thus can concentrate on the subjects of the film.

This tenseness of statement makes the lack of decisiveness of the shots of waterfalls more noticeable. They are somewhat meaningless and seem to be endless. Many of them should be cut out, and in future films the habit of starting at the bottom of a subject and

slowly raising the camera should be avoided. It is effective enough once, but indiscriminate repetition defeats its object.

We like the shots of details of the mountain railway and admired the device of using pictures of various children singly and in groups as a means of also introducing shots of local customs and sights. The sequence of the important industry of pillow lace making merits a sub-title explaining it, instead of merely telling us the name of the place. The branches in the foreground of some of the lake shots make an effective frame for the composition, and the 'towny' atmosphere of Lucerne



The angle at which this shot was taken tends to suggest force and gives an impression of height.

is pleasantly contrasted with the other parts of the film. A Leader has been awarded.

GLADYS GROWS UP. By A. CUNNINGHAM. 16mm.

Father grows up as well as Gladys in this charming little film about a girl who is now five years old. In the early parts there is far too much camera movement, exposures are erratic and lighting of interiors inadequate. These blemishes disappear as the film progresses until the author appears as an amateur of no mean ability.

Because the cine camera was not acquired when Gladys first arrived, her birth, christening and early life are told in pictures of buildings, certificates and reproductions of 'stills.' As a tiny child we see her at the seaside and playing with the family dog, 'The Flirt,' while at 3 years she is seen indoors. At 3½ she visits Scarborough, as is indicated by the name on a vehicle in one shot. We suggest that the picture of her walking up the drive of the hotel should be moved to come before the long shot of the hotel.

After this she becomes more self-conscious, but father deals with this by interesting her and the new boy friend (aged about 4) in donkeys and punch and judy shows.

(Continued on next page),

Amateur Film Technique

(Continued from previous page)

This same absorption in the job in hand, which makes such appealing pictures, is seen in later shots of her performing in miniature the tasks of the housewife.

Some pictures taken in Ireland of reaping and sheep are not so well arranged, since they appear to have nothing to do with Gladys. She should be brought sooner into the sequence.

As a final sequence we see the little maid promoted into being a schoolgirl, charming in her new costume on the threshold of a new experience. We feel that this is a fitting time to leave her and that the title, "The End," is just right. A Leader has been awarded.

FIRE. By A. IDE. 8mm. 50 ft.

This terse little film is like a few pages from a note book of a reporter who knows his job. Everything that matters has been noted, nothing redundant has been included, observation is good and the statement clear. Humour has not been forgotten.

The film starts without preliminary with a hand smashing the glass in a fire alarm post. Bells ring. Feet run. Cycle wheels, car wheels. A shop is afire and an attempt is being made to save it. A modern fire engine arrives and we see the machinery, the hoses, the men who use them, the methods they adopt, the crowd of spectators, and the ever-mounting volume of flames and smoke.

From street level and from extensible ladders above, the firemen play on the conflagration, the gauges showing the tremendous pressures. Some hoses leak. The fire



is subdued, but the next day shows us the depressing scene of a fire-blackened shell of what was but yesterday a centre of industry and activity.

The photographic quality, particularly bearing in mind the difficult conditions in the presence of smoke and water spray, is good. A Leader has been awarded.

READER'S SCRIPT—

JASPER'S JEWELS. (J.C.J.)

There is a pleasant idea behind this script, but it is not worked out quite as well as it might be. The opening seems rather sombre and the sub-titles, of which there are rather too many, seem somewhat laboured, giving as they do the relationships between the various people so that we shall know just how everybody stands.

We would suggest something on the following lines. A blind being raised. Uncle Jasper at the window looks out mournfully. Sybil looks at him compassionately. She is sitting at a writing desk or table, finishing off a letter of thanks for wreaths and condolences on Nellie's demise. This letter can give all the information included in your sub-titles . . . "We do appreciate your kindness in sending the lovely flowers. Nellie was my favourite sister and I miss her so terribly. She was the best wife in the world to poor Jasper."

She looks up at him, cut to shot of Jasper . . . "He's taking it very badly. I feel quite worried about him. The doctor hinted something about a stroke. I do hope . . ." She goes on writing. Jasper goes to mantelpiece and gazes at photograph of his wife. Suddenly he turns blindly and rushes from the room, colliding at the door with the two children. Ralph has a newspaper in his hand. They gaze after him. Joyce asks: (sub-title) "What's wrong with Uncle Jasper?" Sybil indicates that she doesn't know but is very sympathetic about it.

Ralph is much more concerned with the item in the newspaper. He shows it to his mother. Show headlines about a robbery (any robbery will do). Sybil says: "Why, that's the Grainger's, only two doors away." Cut back to headlines. Ralph larks about, poses as a detective, presses his sister's fingers onto the table and examines the finger prints through a magnifying glass, peers about window sill and so on.

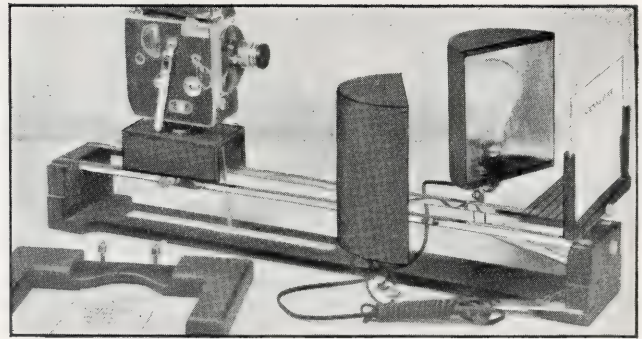
Sybil indicates that it is time for him to stop fooling and take a drink into his uncle in the next room. Ralph takes it in and surprises Jasper about to open a jewel box. He slams the lid down immediately. Ralph has still got the newspaper in his hand. Jasper looks at it furtively. He adopts a menacing attitude, tells Ralph (no sub-title) to clear out. Ralph scoots off, dropping the paper as he does so. Jasper picks it up and looks at the news about the robbery.

Ralph, very rattled and excited, goes back to the other room and tells the others all about it (no sub-titles). Sybil decides to go into Jasper and find out what it is all about. She opens the door, but Jasper is very

The clouds make the picture but in a frame of cine proportions it is unwise to have the main object right in the centre, for this will have the effect of cutting it in two and dividing the interest.

(Continued on page 400)

**Everything you need to
SPARKLE-UP YOUR
FILM SHOWS is in
this brilliant**



Above, the new "Cinecraft" DE LUXE ready for HORIZONTAL titling and below, the same outfit ready for VERTICAL titling. In the lower picture the title frame has been removed to show how the outfit is raised on the vertical titling attachment.

NEW 'CINECRAFT'

Until you have used a "Cinecraft" outfit you have no idea how easy and interesting title making can be—or how delightfully novel and attractive you can make your film shows. In the latest DE LUXE Model for instance, every constructional feature, every accessory, enables you to introduce into your pictures still more ideas in titling, still more tricks and effects.

Years of specialised experience are behind the unique design of the new DE LUXE. Like two titlers in one it combines the HORIZONTAL & VERTICAL methods in a single, simple, self-contained outfit which is indeed a complete miniature studio for titling.

For...8...16...or 9.5

Retained features in the new model include sliding camera carriage, adjustable lighting system with full-flood, swivel reflectors. **New efficiency features include "turn around" title frame and model stage, improved vertical titling attachment, titling position pointer-guide and the entire outfit is raised and rigid on its own solid base.**

Like all other "Cinecraft" models the new DE LUXE can be used with any and every sub-standard camera. The exact titling position for your camera with stop to use is shown on the chart. The outfit is wired for electricity and you need only two 100 watt lamps, pearl or opal, of the ordinary household variety.

A "Cinecraft" is indispensable if you are out to make headway in your hobby. What is more, with everything so straightforward and clearly explained, you cannot fail to produce perfect results even at the first attempt.

CINECRAFT

Trade

Mark

DE LUXE

UNIVERSAL TITLE MAKER

The British Made "Cinecraft" DE LUXE, like all other "Cinecraft" models and products, is obtainable through your usual dealer. In case of difficulty write for the complete list of Better Cine Aids and address of your nearest stockist to **Cinecraft Supplies Ltd., Victoria House, 483, Green Lanes, Palmers Green, London, N.13.**

P.S.

Read how to produce and exploit every imaginable idea in titling in the practical, highly informative and fully illustrated **FILMING ON A TITLER**, "Stopdown's" fascinating 136-page book on "Cinecraft" titling, 2/6 from your dealer.

"Cinecraft" outfits are now so widely known and praised that demands for the new DE LUXE may exceed the first supplies. Why not make sure of getting yours quickly by seeing your dealer about one—to-day?

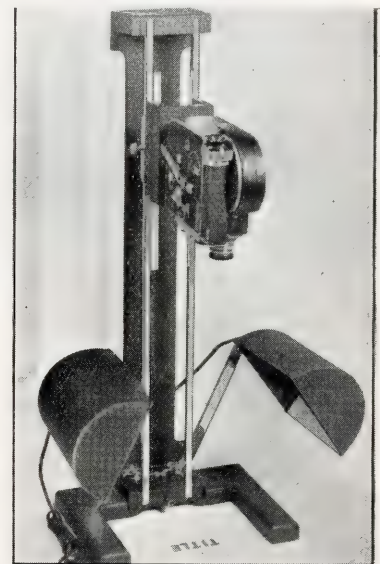
So Interesting

With attractive openings, endings and explanatory titles, your films "speak for themselves" when produced the "Cinecraft" way. Here is the wonderful list of styles, tricks and effects to choose from. All can be "shot" easily and quickly on the DE LUXE Model, as explained on the instruction sheet:-

FELT LETTERED TITLES on the special background provided, **CELLULOID TITLES** attached by the adhesive to prints, photographs, woodwork, etc., **SCENIC AND MODEL TITLES** using the model stage which is slotted for "scenery," **BACK LIGHT TITLES** shadowed through the opal screen.

VERTICAL TITLING by means of the vertical titling attachment, **CHANGE-OVERS** with the special accessory, **TURN-AROUNDS** on the new design titling frame, **EXPANDING, CONTRACTING** and **"FLY-AWAY"** TITLES using the sliding camera carriage, **FADES** and **WIPES** with the swivel reflectors, **WRITING** and **SKETCHING TITLES**.

In fact every proved worth-while idea in horizontal titling is produced at its best on the "CINECRAFT" — plus every other effect and trick made possible by the vertical titling method, such as using the carpet, lino or parquet as a title background.



NEW DE LUXE MODEL

5 Guineas complete

Finished handsome crackle black and chromium the outfit includes open "turn-around" title frame and model stage, vertical titling base, change-over titling device, opal back-lighting screen, felt letters, background and tweezers, celluloid letters and special adhesive, titling pencil for hand work. Stoutly boxed with everything clearly explained. **Fits all Cameras.**

NEW SENIOR MODEL

79/6 complete

The new re-designed Senior offers scope for brilliant effects second only in variety to those obtainable on the DE LUXE model. A wide range of accessories is included and in use, this super-efficient, precision made outfit is simplicity itself. **Fits all Cameras.**

NEW JUNIOR MODEL

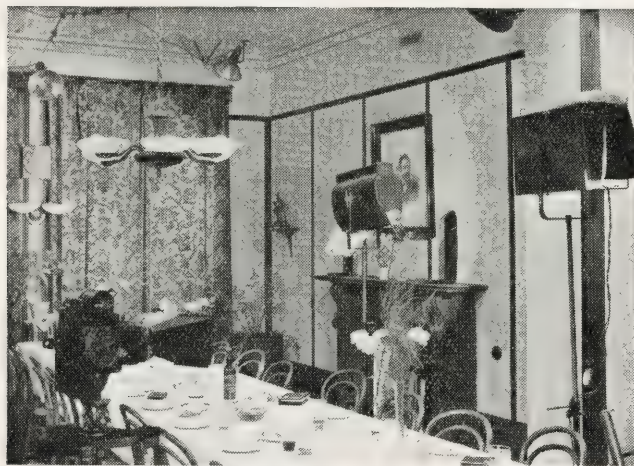
37/6 complete

This attractive outfit is soundly constructed with multi-ply base, open titling frame and lighting bar with metal reflectors. Complete with felt lettering accessories. **Fits all Cameras.**

Suggestions for a Script (Continued from page 398)

threatening and inhospitable and waves her away. She backs out of the door, rather wide-eyed. On the table is the jewel box with the newspaper beside it.

Jasper decides that there are too many interruptions downstairs and putting newspaper and box under his arm goes up to his bedroom. The others hear him



Another view of the Catford Film Players' set shown on page 396.

mounting the stairs. They peep through the door, then tiptoe up the stairs after him. After a conference on the landing they come to the conclusion that they will burst in on him. Indecision as to who shall go first—they cannot all get through the door together. There can be a little comic business here, but only a little.

At last they burst in. Jasper looks up startled. In his hand is a letter. The jewel box is open but the audience cannot see the contents. Sybil and the others can, however. They back slowly through the door and close it softly behind them. Jasper sits unmoving in

his chair. There is a little pile of letters on the table beside him. The letter in his hand flutters to the floor. Close-up of the letter:

15, Amberley Gardens, Cheltenham.
June 15th, 1898.

My own darling,

I am so excited. Only two days now, and then you are mine for ever and ever and ever. It's such a sweet little house. I had to go by it this morning and watch the painters at work and all the time I thought "This house is Jasper's and mine." Do come over early to-night, my dear.—Your loving NELLIE.

Cut back to Jasper gazing back into the past. Fade out. The End.

We do not like the episode of the knife in the script submitted. It is too unconvincing. And if Sybil and the rest thought that he was in a fit it would surely be very inhuman of them all to run off and leave him. Then again, it would be a very unpleasant individual who would want to laugh over the love letters which he himself sent to his recently dead wife.

GIANT TELEPHOTO LENS

What is probably the longest focus, largest aperture telephoto lens ever commercially manufactured has just been produced by Messrs. J. H. Dallmeyer Ltd. It was made to special order from America for Press work but will be available as a standard product and listed as such in this firm's catalogue. It has an equivalent focal length of 60ins., an aperture of f/8 and was designed to cover up to approximately roin. x 8in. With a diameter of 8½ins. and an overall length of 18ins., it weighs no fewer than 53lbs. The magnification given by this lens over the normal focal length lens used on miniature cameras is thirty times linear (i.e., 900 times increase in area) and is sixty times that of the normal lens in sub-standard cine cameras (area increase of 3,600 times).

HOME PROCESSING

We regret that owing to pressure on space the concluding article in the series, "Is Home Processing Worth While?" has been held over from this issue. It will, however, appear in next month's enlarged Christmas number.

Getting the Right Exposure (Continued from page 388)

four other shots at different stops until your last shot is at the widest aperture of your lens. For the other subjects, start at one stop larger. At the end of each shot, for which you should use about two feet of film, put your hand over the lens and expose two or three frames by a brief jab on the camera button; the effect of this is to make a black-out between each shot and thus make it clear on the screen where the changes take place.

Use your electric exposure meter each time, not to determine the exposure to use but to see what exposure it indicates. You can then correlate your exposure meter to your results. For instance, if your meter reads f/8 (after correcting for effect of the filter) and you find the best result is at f/5.6 for a particular subject, then you must always use one stop larger than your meter indicates whenever taking a similar subject in a similar type of light, for you will probably find that in dull weather you need a different relative stop to that of your meter reading than you do in sunlight. This is

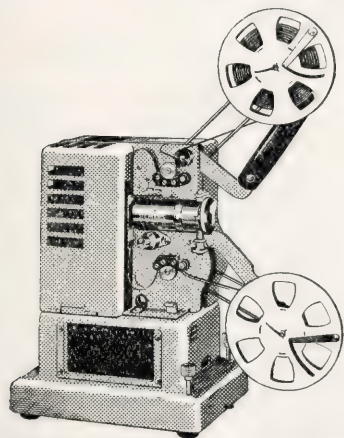
mainly due to the fact that the filter acts somewhat differently in dull weather than it does in sunlight.

Fig. 1 has already shown you something of the effect of exposure in a sky background subject, and how you can deliberately expose either for the sky or the human character. You will find the same in the last test subject, i.e., the "distant shot," in which you need quite different exposures according to whether it is the background or the foreground you want to emphasise, or whether you want to compromise.

Your results, unfortunately, will be affected by the way in which your negative is printed by the firm who do the processing. You can see the effect of this by comparing the top photo in Fig. 1 with the photo of subject A in Fig. 2, which are both from the same negative but the latter is printed much more deeply than the former. You will therefore also have to study your negative to see whether a shot is over or under-printed as compared with the previous shot. In the next article I will describe how you can re-print some of the shots yourself.

The Siemens H-8 Projector with these latest improvements

A FAST REWIND—250 watt HORIZONTAL COILED COIL LAMP—ASPHERIC CONDENSER—
NEW MOTOR SPINDLE MOUNTING—ALL BRIGHT METAL PARTS HEAVILY CHROMIUM
PLATED—CHOICE OF 1" OR $\frac{3}{4}$ " LENS AS STANDARD EQUIPMENT



The following features, also not usually found in 8mm. projectors, are incorporated in the Siemens H.8 Projector:— Reel arms designed to take 400 ft. reels, fitted as standard. Visible reverse, still pictures of great brilliance, optical framing, interchangeable two and three bladed shutter, together with the famous Siemens optical system giving an unusually bright light and very even illumination over the whole picture area. The Siemens H.8 gives clear, brilliant, flickerless pictures up to 6ft. wide. Has a very easy cleaning gate, silent running (a great advantage where projection has to take place in a small room), easy and quick threading due to heavily recessed gate section, complete with enclosed resistance for easy portability, safety shutter, adjustable running speeds, grouped controls for easy operation in the dark, beautiful grey finish in the high quality and precision common to all Siemens apparatus. **REDUCED in PRICE to £36**

Ask your dealer for a demonstration
or write for folder giving fuller
particulars to address below, or
'phone Regent 3385/6

Cinepro Ltd.

1, NEW BURLINGTON STREET, REGENT STREET, LONDON, W.1

NIGHT & DAY

Colour Filming with

'KODACHROME' Type A

Giving the brilliant grainless colour image characteristic of 'Kodachrome' Film, 'Kodachrome' Type A has its emulsion specially adjusted to suit the particular colour composition of artificial (Photoflood) light. It thus makes indoor colour cinematography with any 16 mm. or 'Eight' camera a very simple matter. No filters are required for Photoflood light, so the effective speed of the film is high, and costly or unwieldy lighting installation unnecessary.

By slipping a compensating filter over the camera lens this film can also be used by daylight. 'Kodachrome' Type A is thus a universal film equally suitable for filming in full colour by day and by night.

All prices include processing by Kodak Ltd.

For your Colour 'Stills' too

'Kodachrome' Film Type A is also available in 18-exposure cassettes for making beautiful colour transparencies with the Retina, Leica, or other 35 mm. cameras. It costs 12/6 including processing. Also in 8-exposure rolls for Kodak Bantam Special, 7/- including processing. Filters enabling 'Kodachrome' Type A to be used in daylight are available for all these cameras. Details on request.

16 mm.	50 ft.	22/6
	100 ft.	42/-
'Eight'	25 ft.	17/-

From your Ciné-Kodak Dealer.

For all information regarding 'Kodachrome' write to Mr. A. C. W. Taylor, Dept. 57,

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2



PROFESSIONAL FILMS: NOVEMBER RELEASES

Fictional- Documentary Pictures

By
A. VESSELO

SINCE *Cavalcade* we have grown used to seeing British institutions boosted in American films, and in *The Boy from Barnardo's* we have another quite typical example. Authentic background-atmosphere is used to set off a fictional theme: the latter's melodramatic elements tend at times to be over-emphasised, but they do not prevent the film from being clear-cut and skilful in handling.

Observe the use of the boat-race to provide one of the peak-points of the action as we draw towards the final climax. Note that it does not itself provide the climax, but serves, as competitive struggles or chases so often do, to prepare the ground for it. The method of cutting employed for the presentation of the race is also worth analysis. There is first, of course, the division into long-shots and nearer shots, so that we may see both boats together, or have a more intimate study of the important boat alone, or of certain of its occupants; and then there is the accompanying division into individual items—the oarsmen balanced against the watchers alongside the course, and Freddie Bartholomew (who is the cox) balanced against the crew of his boat facing him. All the separate items are played off against one another so as to get the maximum of suspense.

Civil War Background

Other films of a 'semi-documentary' type are to be found in this month's list. One of them, *Blockade*, is based on the Spanish Civil War. A momentous subject such as this makes it very difficult to choose a fictional theme which is truly appropriate, and which does not seem to shrink into insignificance beside what we know to be the reality. Here the problem is only partially solved. The Civil War background is given a considerable importance, and there is sincere sympathy behind its treatment—more so, happily, than in certain previous attempts of the same kind—but the fictional foreground leans too much to exaggerated spy-dramatics of an obvious sort.

Some particular points. The outbreak of war is symbolised by a peaceful rural scene at night, with

Filming a night exterior for "The Adventures of Marco Polo," November release reviewed in this article.

sounds of guns very far-off in the distance, so far that their meaning is hardly distinguishable; dawn gradually breaks over the scene, and as it does so the sounds of gunfire approach until they are so deafeningly close that their meaning is no longer in doubt; and finally the countryside, which has been hitherto deserted, becomes filled with peasants scrambling to carry their goods out of the war-zone.

Blockaded peasants waiting for a foodship to relieve their hunger are presented to us in the accustomed documentary manner; that is to say, instead of any violent gestures or emphatic acting to convince us of their misery, the camera picks out groups and individuals separately and shows their set, passionless faces as they look out to sea. This principle of leaving it to the camera to do most of the work is, of course, a right one, and the general method makes for increased restraint. Nevertheless one cannot escape the feeling that there is something too much of the statuesque pose about the characters shown. The fact is that if one confines oneself to brief shots of faces in repose, the faces must be made extremely and subtly expressive: otherwise the effect is rather flat. This is a frequent documentary problem in dealing with human beings in the mass.

Drawn from Life

The Challenge, too, has a background drawn from life. In this case the story is based on the first ascent of the Matterhorn in the last century, and provides opportunities for much excellent and exciting photography of mountain-climbing. Cameras, we are told, had to be hauled up thousands of feet by mules, and perched on ledges. But here again—the point becomes monotonous through repetition—it has been complained that the working-out of the plot is inferior to the background and to the facts as we know them.

The causes go deep; and it is as well to realise that they derive not from this or any particular film's structure, but from the structure of films as a whole. In a novel, for instance, it is possible to go into much more extensive detail than one ever can on the screen, and to be subtle

“Don't miss the 9.5 mm.”

Do not overlook the advantages of Pathescope 9.5mm. Home Movies—the smallest film with the largest picture area enabling you to obtain with ease all the thrills and the first-class results of professional pictures at the lowest possible cost.

Think about it—your own personal films at 4/6d. per reel of over 1,100 single pictures, including processing and return ready to show.

Yes, think about it when choosing your Home Movie outfit and be sure not to miss the advantages of Pathescope 9.5mm., the ideal Home Movies for every purpose.

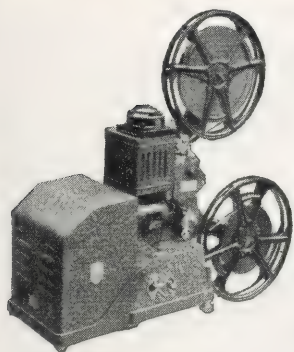
Be a plus cinematographer—plus the advantages the other cannot have. There are Motocameras, wonderfully compact, with every refinement—interchangeable lenses, f/2.5, f/1.9 and Telephoto; Single Picture Device; Variable Speeds; Detachable Presser Pad with warning if not closed and the vest pocket chargers. Complete movie cameras, simple to use, from £7 to £13.



SOUND FILMS—YOUR OWN FILMS IN COLOUR OR BLACK AND WHITE—SIMPLE AND VERY RELIABLE.

Pathescope

VOX
SOUND ON FILM **TALKIE**



Marvellous Sound, the envy of all your friends who have not yet chosen Pathescope Home Movies. First-class Sound Films to supplement your own pictures, whether these be in Colour or black and white, at the cheapest of all Sound Film rates of 2/- per reel per night with big reductions for longer periods. Extensive Film Library services throughout the country offer you the largest selection of professional films in the world at the low rates mentioned above.

Pathescope Projectors are precision built. The range comprises the “Ace” at 37/6, the “H” at £10 10s., the “200-B” Plus (for 9.5mm. and 16mm.) at £21, the “S” at £30 and the wonderful “Vox” Sound-on-Film Talkie at £60 complete.

“IT SPEAKS FOR ITSELF”

PATHESCOPE, LTD.

10, GREAT MARLBOROUGH STREET, LONDON, W.1 and
NORTH CIRCULAR ROAD, CRICKLEWOOD, N.W.2.

In The CINEMA This Month

(Continued from
page 402)

with much less effort. A film is relatively short, and very concrete in mode of expression, and this involves normally a largish degree of condensation and exaggeration of reality. An authentic background adds conviction in one way, for obvious reasons; but at the same time, by affording an immediate basis of contrast, it magnifies any weaknesses possessed by the foreground.

However, this is all to the good. No one can seriously believe that film-structure and film-method are incapable of improvement; and if the semi-documentary type of film throws present defects into relief, then we may hope that these defects may be all the sooner remedied.

In *The Adventures of Marco Polo* we are faced with rather a different position. By no stretch of the imagination could one call this film in the least documentary; yet it deals with an historical period and historical characters. Frankly, the spirit is one of burlesque—how far intentionally, how far unintentionally, is impossible to say. It has much the same air of fantastic unreality as *The Thief of Bagdad*.

Extraordinary Casting

The utter wildness of the film's historical references may be gauged from the single fact that the Princess with whom Marco Polo falls in love on reaching China was actually at the time either a baby or not yet born. More generally, it may be observed that the neat spotlessness of sets and costumes suggests Hollywood rather than mediaeval China; that the characters are unashamedly American in manner and speech, and are sometimes not even in appearance Mongolian; and that there is no indication whatever of any differences of language.

But conceivably the most astonishing thing is the extraordinary casting. We may shrug our shoulders over the choice of Gary Cooper for Marco Polo, but George Barbier as Kublai Khan leaves one open-mouthed. This is not a matter of acting as such: it is, one must repeat, a matter of casting pure and simple, and shows



Albert Benitz (right), who handled the cameras in Switzerland for "The Challenge" (released this month) gets his camera into position on the slopes of the Matterhorn. Some of the scenes were shot on the very summit.

how vital it is that actors should be fitted to their parts.

Certainly nothing could be more incongruous than George Barbier, who usually represents the comically-ineffectual small-town businessman, taking the part of a magnificent Mongol Emperor!

Despite all this, the film is put together with such vigour that one can hardly help being entertained by it—child's idea of history though it is. To what extent is that any justification? Here is a fruitful subject for a film-discussion group; and if you have discussed it before, the peculiarities of *Marco Polo* should be able to throw a good deal of new light on it.

Exit the Sun

It was the sun that brought the movies to a little Southern California town called Hollywood over 25 years ago. But now the sun has been retired from the movies; in fact, it has become something of a nuisance! That was effectively illustrated when more than four acres of canvas were hung in the skies near Lake Malibu to shut out the solar brilliance for a scene in Paramount's "The Arkansas Traveller." This shutting away of the 'mother' of films may be considered as

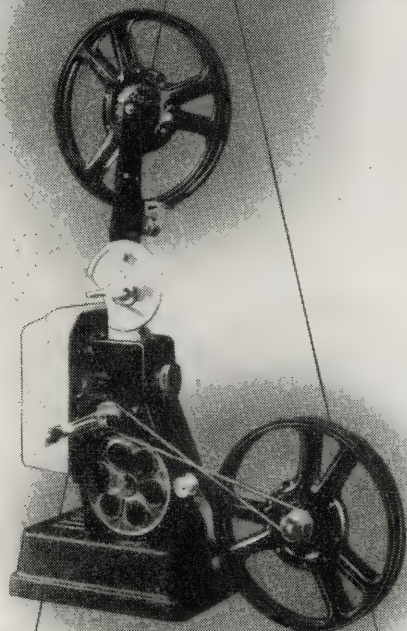
bringing to an end an important era in the history of the motion picture industry. It marks the end of the sun and the triumph of the sun-arc lamp.

Whether the sun shines is no longer a matter of importance on many location sequences. In fact, for some scenes the photographer rules out sunlight. On all location trips to-day a great many electric lamps are found. They are almost always used to supplement the sun. Frequently they supplant it and huge canvases are erected to make sure it does not intrude!



Bradford Cine Circle at work on a 35mm. 300ft. film, "The Associations of St. George's Hall, Bradford." The film was shown for a week at choral concert by augmented Bradford choirs to mark the 85th anniversary of the hall.

UNIVERSAL
DEKKO PROJECTORS



Hand-operated Mains Supply Model
4 Guineas

(Super-reel attachment 21/- extra, including reels)

USE 9.5 FILM FOR ECONOMY

Ready Next Month !
1939 MODEL PROJECTOR
Motor-Driven (A.C. or D.C.)

Sprocket mechanism. Power rewind. 300 ft. capacity. Spiral gears. Bronze bearings. Perfect definition. Brilliant, flickerless projection.

Price £7 17 6

Write for advance information

DEKKO CAMERAS Ltd.
TELFORD WAY, LONDON,
W.3.



LONDON - BUILT TO BRITISH STANDARDS

**EXACTLY WHAT'S WANTED
FOR PERFECT MOVIES . . .**

- ★ 300 WATT LAMP INSTEAD OF 200 WITHOUT INCREASE IN PRICE
- ★ FAN COOLED VENTILATION
- ★ RAPID MOTOR REWIND
- ★ FULLY CORRECTED LENS
- ★ TO-DAY'S BEST VALUE

There is an adjustable tilt, manual framer, speed control, and cast-base of sturdy construction. Takes 200 ft. spools of 8mm. film. Universal motor 115 volts A.C. or D.C. Made in U.S.A.

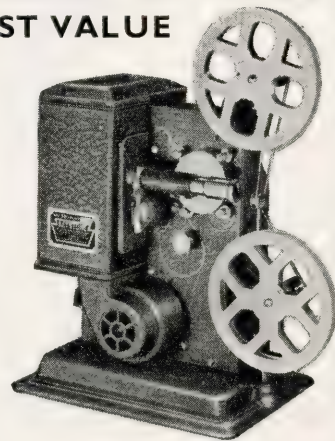
**KEYSTONE
J.8. PROJECTOR**

Costs only

★ **£13 · 13 · 0**

Resistance for higher voltages 37/6 extra.

Carrying case 30/- extra.



ASK YOUR DEALER FOR A DEMONSTRATION

- ★ **WORLD'S BEST BRILLIANCE** WITHOUT ANY STRAIN ON THE EYES
- ★ **"CELFIX" CRYSTAL GLASS BEADED** or **SILVER SURFACES** THAT LAST A LIFETIME
- ★ **MAXIMUM PORTABILITY**
- ★ **SIZES TO SUIT ALL PURPOSES**

Celfix

(REGD.)

CINE SCREEN

"Celfix" is the "Rolls-Royce" of cine screens and just as the cheap mass-produced car is worn out and forgotten while the Rolls-Royce is still running perfectly, so it is with "Celfix" and its cheap imitations. Made in stock sizes, 27 x 20 in. to 96 x 72 in. "Celfix" crystal glass beaded, from 90/-. Silver from 70/-. Larger sizes to order.



Patented throughout the world. British Pat. Nos. 345925, 376385, 416403, 456133.

Write for free literature from the makers of Celfix Screens and sole importers of Keystone apparatus.

R. F. HUNTER LTD., 'Celfix House,'
51, GRAY'S INN ROAD, LONDON, W.C.1

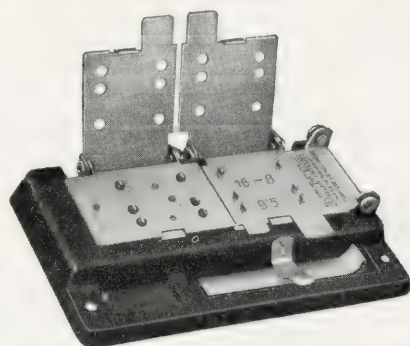
Phone: Hol. 7311/2

The NEW DITMAR SPLICER

for all
3 sizes
8, 9.5 and
16 mm.

Makes a pleasure
out of a neces-
sary evil. Simple
and easy to
use.

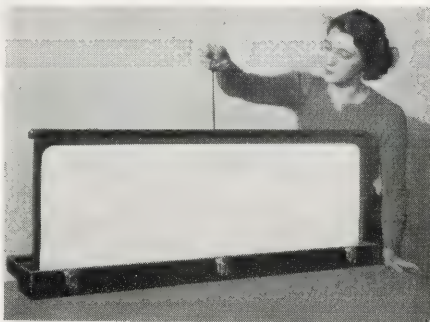
Cuts both ends of film simultaneously, and
simultaneously applies the necessary pressure.
This method gives strength during the scraping
process and eliminates torn sprocket holes.



Supplied with loose scraper
and fixing holes for attach-
ment to baseboard or
rewinder. Price **22/6** Your
dealer has it.

ACTINA de luxe Self-erecting SCREENS

Open with a
pull, close
with a twist—
the lightest
and most
compact on
the market.



Handsomely finished wooden case, covered with
leatherette; plated fittings.

Actina de Luxe screens are available with the
"Witelite" non-directional surface, which gives
no loss of brilliance when viewed from any
angle. Its smooth matt surface gives excellent
rendering of half-tones and greatly reduces grain.
Also in Crystal Bead Surface, with beads that do
not come off.

Size 30" x 40"	Crystal Bead	£4 7 6
	"Witelite"	£4 12 6
Size 39" x 52"	Crystal Bead	£6 17 6
	"Witelite"	£7 12 6

Other sizes on request. Send
for interesting list of ciné
accessories.

ACTINA LTD.

19, WOODSTOCK STREET, NEW
BOND STREET, LONDON, W.1

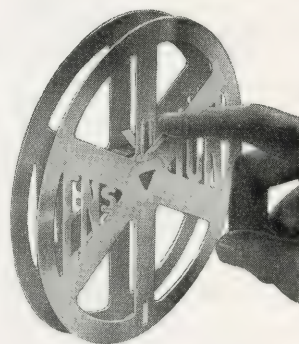
Ensign REELS and HUMITINS

16mm. — 9.5mm. — 8mm.

REELS

The difficulty of threading the film
on to the reel has been overcome
in a way that is a very definite
improvement. The end of the
film is placed over the core of
the reel, and a spring clip is
brought down, holding it securely
in place. Made of aluminium,
they are equipped with footage
indicator.

400ft. 16mm., 9.5mm. or 8mm. **3/6**
200ft. 16mm., 9.5mm. or 8mm. **2/6**



HUMITINS

With embossed rims,
efficient air trap, easily
removable lid, and with
white title strip, complete
with absorbent pad for
damping. Aluminium
finished. 400ft. and 200ft.

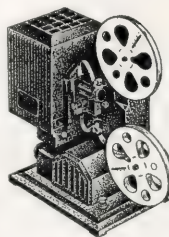
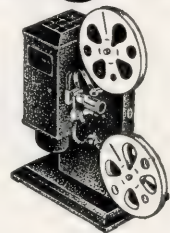


16mm., 9.5mm. or 8mm.
1/6

ENSIGN LIMITED, HIGH HOLBORN, LONDON, W.C.1.

Projection Time calls for a 'Kodascope' Eight

Efficient low-priced 8 mm. projector
'KODASCOPE' EIGHT MODEL 50R
200-watt lamp. Fan; power re-wind.
Throws bright 30 in. by 20 in. picture
at 14 ft. Including resistance for any
specified voltage, £13.13.0.



See your black-and-white and 'Koda-
chrome' colour 8 mm. films at their
brightest and best with the

'KODASCOPE' EIGHT MODEL 80
De luxe projector with powerful
300-watt lamp. One-switch table lamp
and projector control. Still picture
device; fan; power re-wind. Includ-
ing variable resistance and carrying
case, £33.0.0.

★ CINÉ-'KODAK' AND 'KODASCOPE' EIGHT SPECIALISTS ★

PEARSON & DENHAM

(PHOTO) LTD.

6 BOND STREET · LEEDS

Publicizing Your Cine Society

IT has often occurred to me that amateur film societies might with advantage pursue a more vigorous policy in the direction of publicity. Not that I suggest for one moment that the professionals' efforts should be copied further than the point where they get their names into print, although I suppose if we did lack ideas, we could always fall back upon this sort of childish story rather than be unpublished.

The chief thing is to study newspaper policy in your own district, and find for your Publicity Chief a man who can produce interesting matter about the society which fits in with it. After all, the idea of all amateur cine societies is to give the members the opportunity of studying the film business from A to Z and if publicity isn't the very breath of life to any undertaking, amateur or professional, I'm a . . . film star !

The Professional Touch

The beauty of forming any kind of amateur group is that you bring together a motley collection of people who are professionals in other walks of life. When you want a job done, there's usually someone handy able and willing to do it with a professional touch.

In amateur films, you depend far more than in other amateur undertakings upon finding professionals "able and willing." You aim at getting a professional director to act as assistant, to stand at the elbow of the director

Effective publicity of the right kind is not at all difficult to procure if you go about it in the right way. In this article many useful suggestions are given for bringing your society to the public attention.

By LESLIE B. THOMAS

who is an amateur in films ; a professional photographer is useful in coaching the amateur still man ; and so on.

As films and radio are so closely allied to journalism, it's more than likely you will find a professional newspaper writer among your number. If you do, he's your man, but if you're unlucky, try to find someone who is a freelance or at least someone who knows something about the business.

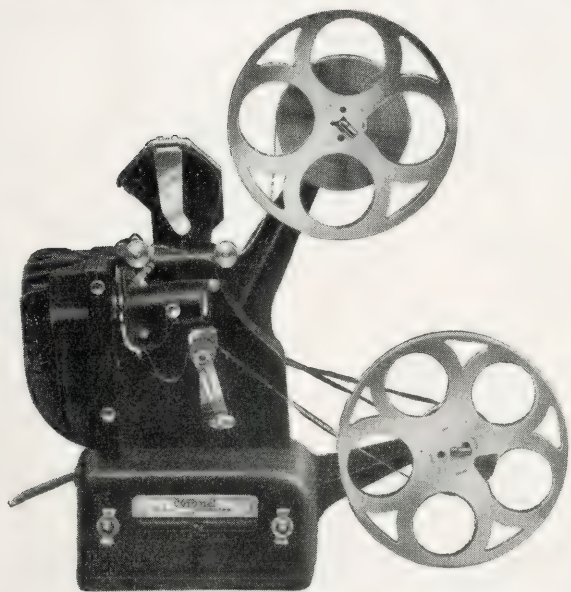
Of course, you may possibly be unlucky and then it's up to the man who takes on publicity to study his subject. If he's at all interested in this form of writing, he'll find the bug will bite him hard and very soon he will develop a kink for turning out stuff which will be printed and read as often as he cares to send it in.

H. A. V. Bulleid, in starting off a new society, recommends the circulating among members of a monthly bulletin, giving news of past and future events, comments and odds and ends of interest. This is a very good scheme and maintains a high level of enthusiasm and, where the publicity man cannot devote a great deal of time to his job, it will not occupy him long. He will

(Continued on next page)

CORONET 9.5 mm. PROJECTOR

Model 11A



This new edition of the famous CORONET Projector retains all the features which have made the previous model so popular, plus several new improvements which definitely place it far ahead of any similarly priced instrument. The new lamp permits pictures 6 ft. wide to be easily projected at a distance of 30 ft. and the f/2 anastigmat lens ensures critical sharpness without a trace of distortion anywhere.

The machine is sprocket driven, consequently it cannot tear films. Suitable all voltages A.C. or D.C. Motor fitted with suppressors to prevent radio interference. Suitable all lengths of film up to 400 ft.

Made in England by British Craftsmen

HAND-DRIVEN

£7 7 0

MOTOR-DRIVEN

£9 17 6

Have you seen the new Coronet Cine Camera? For particulars of Cine and Projector, please write to :

CORONET CAMERA CO., Dept. A.C.2, BIRMINGHAM, 19

(Continued from previous page)
need to have it duplicated at a small cost, but beyond this his worries are at an end.

If the publicity chief is an energetic man, ready to sit up a bit later than usual at his machine, then he can go one better than the monthly issue and get out a weekly one. Publication, you may object, would be too cumbersome for the bulletin to be topical. Would it? Supposing he prepared it to cut two ways; first, to interest his members and, second, to interest the general public?



Members of the Warrington C.S. at work on their current production dealing with A.R.P.

Publicizing Your

He's got something there to take to the papers and his worries about publication dissipate into thin air.

The papers to assail are obviously the locals. I know one often tends to look down upon these quite worthy publications for a variety of reasons. But we must realise that, notwithstanding this, local papers are read and, as it's local people we have to keep interested in our doings—we're only local people ourselves—these are the obvious vehicles for our announcements.

Policy among them varies slightly from place to place and according to matters of individual status and circulation, but certain cardinal principles are observed among them throughout the world.

Names Make News

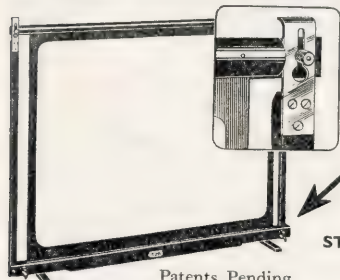
Names always make news, and the bigger the name, the bigger the story and the wider its interest. Mention Dietrich, for instance, and your story will sell in most countries. Similarly Jim Smith, the Mayor of Extown, carries a story into the locals and possibly the county papers (two lines), but the nation knows him not.

A local paper always plumps for names and faces, however insignificant their owners may be. One name, one copy sold, is the principle, so see that whenever possible you slam as many names as you can into your bulletin.

Keep your writing brief and to the point. Edit yourself and let your shots be short and frequent to make up your story, which in total length should not exceed

The New LUMAPLAK

LIGHTWEIGHT SCREEN for BETTER PICTURES



Patents Pending

NEW IMPROVED DESIGN

The new "Lumaplak" Lightweight screen has been designed—after many years' practical experience—to fulfil the long-felt demand for a reasonable priced screen of universal utility. It incorporates many new features which eliminate the awkward manipulations met with in ordinary screens. "Lumaplak" screens are entirely British made.

QUICK ERECTION

Erection and tensioning of the screen is effected easily and quickly by means of the new keyhole fittings.

SPRING CLUTCH

At stretcher pivots a spring clutch eliminates wing nuts and prevents arms from falling during fitting up.

STANDS ON ANY FLAT SURFACE OR HANGS ON WALL

NEW ADVANCED CRYSTAL GLASS BEADED SURFACE

The new "Lumaplak" "Socket Set" Glass Beaded Surface (Patents Pending) is Brilliant, Pure White and is non-yellowing. The new principle of fixing the beads in sockets is exclusive to "Lumaplak" and results in a more even coating of beads with exceptional adherence.

ORDINARY SCREEN

LUMAPLAK SOCKET SET

PRICES (Complete in cardboard box):

Size	Silver	Matt White
32" x 24"	18/6	21/-
40" x 30"	21/-	27/6
48" x 36"	30/-	37/6

Lumaplak Screen Co., Lowfell, Gateshead 9

SAMPLES

Write now for samples of the surfaces and brochure describing the "Lumaplak" Lightweight screens and other models, and for your nearest dealer's address.

YOUR DEALER STOCKS 'LUMAPLAK' SCREENS



XMAS

WILL SOON BE HERE!

You may remark that this is certainly looking ahead, but that's the whole outlook at A.C.S.; we are always ahead! You will find all the latest equipment here—Now! Our showrooms are stocked with apparatus that you may not see elsewhere for months to come, so roll along and take advantage of our foresight!

FILM HIRE SERVICES

9.5mm.

Every Pathescope 9.5mm. Sound Film release for Hire at 2/- per reel, first day; 1/- per extra day.

Complete Pathescope 9.5mm. Silent Film Library for Hire at 1/- per Super or M. reel, per two days, 6d. per extra day. Christmas Period Hire rate 2/- per reel. Book now and reserve your first choice.

Exchange Service, for Super and M. Films of similar condition, price and type, selected from our Lists, 2/6 per reel.

We also offer a wide range of used Super and M. Films, in excellent condition, at 15/- per reel. List free.

16mm.

Our Amacine Film Library covers a wide range of Drama features, Comedies, Cartoons and Documentary films of travel and general interest. List free. Hire Rate, 1/6 per reel first day; 6d. per extra day. Christmas Period Hire rate, 3/- per reel. Immediate bookings ensure your first selection.

AMATEUR CINE SERVICE LTD.

MINIATURE CAMERA AND HOME MOVIE SPECIALISTS

6 GRAYS INN RD., LONDON, W.C.1

52-4 WIDMORE RD., BROMLEY, KENT

HOLBORN 9894-5

RAVENSBOROUGH 0156-7

Cine Society

half a column. You'll soon get used to writing to space, by the way. Avoid "fine writing" like the plague, make your sentences short and straightforward. Use plain English and leave the "good time was had by all" to the reporters, who may be shown to do it that way.

The way to get your stuff taken for press is to offer it officially, and for nothing. The principle of this is that, as you are seeking publicity in the space you hope to occupy free of charge, the paper will be pleased to extend you this courtesy if only you give something in return. This means a good story which will interest the body of readers.

Don't adopt a high handed attitude, because it's a fifty-fifty arrangement with the paper holding the balance. Also be prepared to have your stuff cut down. You don't know what space the editor may have to fill and, if you're likely to overrun, you'll have to be cut to get in.

The chief thing is to establish a friendly feeling between the paper and yourself, and this is best done by supplying a steady run of good stories, free of tiresome visits and complaints from you. Take what's given you and give your best in return and you'll find in a short space of time you're building up the prestige of your society and giving yourself scope to develop your powers still further.

The time won't be far ahead when you will be able actually to create a local personality, who automatically becomes news.

8mm. Projection

(Continued from page 385)

In this connection also, when purchasing a machine, see that the gate is not too long and that the claw is not too far from the projection aperture. Whenever a splice passes through the gate there is a tendency (more or less) towards unsteadiness in the projected picture and the further the claw is from the projection aperture, the longer will this unsteadiness be appreciable.

In most cases you will find that the claw is situated about an inch or an inch and a half from the aperture and this can be regarded as satisfactory, but in other instances it may be so far away that the unsteadiness referred to is appreciable for a full second upon the screen. The nearer the claw is to the aperture the better will the purely mechanical side of the projection be. In the Filmo, for instance, the claw is only two frames below the aperture.

Since I have dealt above with several points to look for on purchasing a projector, brief mention of one or two others will not be amiss. See that the illumination is even over the whole projected image. Note whether there are any parts which may tend to rub against the picture area of the film. Finally, take particular note of the amount of noise made by the machine when it is operating at normal running speed and if you are watching a demonstration at your dealer's shop, remember that the noise made will more than likely sound much more great in the smaller living rooms of your home.

Deanna Durbin
Famous Universal Star

Add Sound

TO YOUR SILENT MOVIES!

What the G.B. Sub-Standard Film Recording Service Offers

- ★ Now you can make your movies *talk*! The little 16mm. film you took on your holiday, perhaps, or in the garden, need no longer remain mute.
- ★ With the advent of the new G.B.E. Sub-Standard Recording Service your personal movies can easily become professional *talkies*!
- ★ The new Service means that now you can either speak yourself or use a professional commentator or script writer to enliven your films.
- ★ Musical backgrounds, dramatic sound effects to create any desired atmosphere can be provided.
- ★ Train noises, sea waves, the laughter of your children, animal sounds—practically all the noises in creation that will bring your silent film vividly to life!
- ★ And the cost? For approximately £4 per 100 feet your personal movie can be quickly transformed.

Enquire about it today.

G.B. EQUIPMENTS LTD
(Dept.A.C.W.) FILM HOUSE, WARDOUR STREET, LONDON, W.1

USED What the SOCIETIES Are Doing

Special Bargains, as new and perfect, tested throughout. 7 days' approval willingly in your own home, against remittance. Immediate refund if not delighted (or return C.O.D. if preferred).

8-mm. **Keystone** Projector, 200 watt, forward, rewind, tilt, stills, perfect quality .. £8 17 6
8-mm. **Keystone** Camera, Dallmeyer f/1.9 Speed, half normal, slow-motion, interchange lenses.. £8 17 6
Dallmeyer Telephoto, 8-mm. for Keystone, normal, slow-motion, interchange lenses, etc. .. £2 17 6

8-mm. "Our Gang" Films, 200 ft., unused 55/-
Spring Belts—The new "Egofix" coiled-coil Belt, all types, unconditional guarantee. "Long life or a new belt free." To 400-ft. machine type, 1/3; 1,600-ft. type, 2/6; De Vry 1,600-ft., 5/6.

9 1/2-mm. **Miller** Superlux Camera, all inlaid leather, metal body, Dallmeyer f/1.9, 3 speeds, slow motion, £14 .. for .. £6 17 6

9 1/2-mm. **Dekko** Camera, f/1.9 ditto .. £6 17 6
9 1/2-mm. **Pathe H** Motocamera, f/2.5 .. £4 4 0
9 1/2-mm. **Pathe H** Motocamera, f/1.9, multispeed .. £9 17 6

9 1/2-mm. **Pathe Ace** Projector, resist. .. 21/-
9 1/2-mm. **Pathe Kid** and Super Reel .. 35/-
9 1/2-mm. **Ditmar**, f/2.9, latest .. £9 17 6

9 1/2-mm. **Cine-Nizo M**, f/2.9, 50-ft. model.. £13 13 0
Few **Egofix** Crystal Bead Projection Screens, giving amazing light value. "Why buy a high-power projector? Get a new screen of beaded type for amazing reflection light value." few slightly soiled (outward). Unused and unopened. At 2/3rd list.

A Real Bargain. Few only:—
50 x 40 Table model, stands up, rollers .. 38/6
40 x 30 metal, automatic, hanging.. 43/6
50 x 40 ditto, 52 1/3; 65 x 50 .. £5 5 0
40 x 30 leather-covered wood, auto. erect. 73/6
50 x 40 ditto, 92 1/6; 60 x 45 ditto .. £7 0 0

(7 days' approval. Few only left)
16-mm. **Victor** Bronze Turret Camera, f/2.9, 5 speeds, case .. £19 19 0

16-mm. **Ensign** Camera, f/2.8, 3 speeds, latest, in carton .. £12 12 0
16-mm. **Ensign** Simplex, f/3.5, cassette, latest .. £12 12 0

16-mm. **Kodak BB**, f/1.9 and case, carton .. £13 13 0
16-mm. **Zeiss Ikon** Cassette, Tessar f/2.7; £20 for .. £7 15 0

16-mm. **S.P. Wundatone** Talkie Projector, silent and sound, hardly used, £105 model .. £38 0 0
16-mm. **G.B. Talkie B**, silent or sound .. £35 0 0
16-mm. **Ampre** Talkie Projector, silent or sound .. £65 0 0

16-mm. **R.C.A.** Talkie Projector, silent or sound, 750 w., "unique 3-point threading"—thread top and bottom sprocket, in gate, that's all—like silent, amazing achievement by R.C.A., famous sound engineers. List £175. Hardly used. One of the world's leading Talkies .. First £95 0 0

16-mm. **De Vry** Talkie Projector, 750 watt, no claws, but sprocket film famous drive, as 35-mm., rotation constant sprocket ensures long film life, 1,600-ft., amazing talkie that one seldom sees secondhand; built to last a lifetime. £145 .. £95 0 0

16-mm. **De Vry** Silent Projector, 750 watt, sprocket film drive, can be fitted talkie any time later; 1,600-ft. .. £49 10 0

16-mm. **Bell-Howell** Talkie, 750 watt, 1,600-ft., as new .. £75 0 0
16-mm. **De Vry** Projector, 200 watt, De Luxe case. £18 18 0 Model, superb little projector .. £9 17 6

16-mm. "Our-Gang" Films. Various, new, reel 45/-
16-mm. "Talkie" Films .. reel 45/-
"Egofix" Gramo-electric Turntables, fit any Talkie Projector, to run records with our silent films. New .. 85/-

"Egofix" Crystal Microphones, for ditto .. £5 15 0
"Egofix" 1,600-ft. Reels .. Two for .. 25/-
"Egofix" 1,600-ft. Humicans .. 8/6

"Egofix" Superlight lenses, for all projectors, 1 1/2 in., 2 in., 3 in., 3 1/2 in., 4 in., 6 in. .. 63/- and £5
"Egofix" Walking-stick Unipod, rock steady professional movies and "long shot" sharpness in all films .. 25/-

"Egofix" Chrome Unipod, extends to 60 in., close 13 in. "Get 35-mm. pin-sharp quality" .. 12/5
"Egofix" Projection Screen, "Crystal Beaded," or "New Plastic." Leaflets and quotations free.

WANTED—Apparatus in part exchange for latest new models.

EDWIN GORSE
86 ACCRINGTON RD., BLACKBURN

Colonial and Foreign Enquiries welcomed. Special Terms on new goods, export.

Ayr Film Unit

(Hon. Sec.: A. Cunningham, 8, Alexander Ave., Prestwick, Ayrshire).

In Production: No details given.

The club has been more or less on holiday for the summer months, after completing their last production, *Day by Day*. This film was produced for the Scottish Church's Film Guild, and depicts church activities, both religious and social. The film is described as a complete success and has been shown at the Empire Exhibition.

With the approach of winter the activities of the club are re-commencing. This year it is thought that more attention should be given to projection. Frequent projection nights will be held for the showing of the better amateur films and a few professional classics.

Last year the studio was fitted with a well-equipped projection box and a permanently installed S.O.D. projector. This year the club hopes to instal a more professional-looking proscenium, footlights, curtains, etc.

During the coming session it is intended to concentrate on short documentaries, educational or explanatory films rather than photoplays. This, however, is a debatable point and will be settled at the Annual General Meeting in October. Correspondence from club secretaries who have films for loan in exchange for Ayr's films will be welcome.

Balham A.C.S.

(Hon. Sec.: B. Lambert, 71, Abbeville Road, Clapham, S.W.4).

In Production: No details given.

Now that the officers and committee have been elected, work on the society's new premises is forging ahead. The wiring has now been completed and the society now has a fully equipped dark-room with enlarger for "stills," also a comfortable projection theatre. A few more members would be made welcome, especially actors.

Baptist Young People's Institute, Film Section

(Hon. Sec.: J. Caunter, "Uam Var," Woodside Avenue, Beaconsfield, Bucks.)

In Production: (1) *All Change*, 120 ft. 9.5mm. This is the club's first film. Most of it has been edited, but there are still some re-takes to be made. The titles are almost completed. (2) *Conquest*, a provisional title for a film on Baptist Missionary work. The scenario dept. is busy on the script.

Stories of actual missionary adventure and conquest are being adapted for the screen. Adaptation proves to be no easy task because one of the main aims is to keep titles as short and few as possible. In a religious film this appears to be unusually difficult because of a strong tendency to moralise in speeches and ways which are difficult to show in pictures. However, progress is good.

A cinemagazine is being compiled, mostly of local interest; it also includes a record of the funeral at Windsor of Prince Arthur of Connaught.

Reports and stills for the December issue of "Amateur Cine World" should reach us not later than October 26th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged on the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.

A projection evening is to be held in October, the first of a series of monthly winter shows. The club looks forward to these shows as the main source of revenue and, judging by last winter, will not be disappointed.

Cardiff A.C.S.

(Hon. Sec.: R. E. Coath, 16, St. Andrew's Crescent, Cardiff).

In Production: *The Secret of the Chinese Cabinet*, 700 ft., 9.5mm. comedy. Production now nearing completion. The entire production is being filmed by photoflood lighting at the theatre-studio, Hills Terrace, Cardiff. Over twenty members are taking part.

The Autumn and Winter programme of projection evenings, concerts, whist drives, etc., will be commencing shortly. During the last session, the society's two reel comedy, *Nothing Ever Happens*, was shown to nearly a thousand people.

Shortly members will be having a unique experience. During the shooting of the final shots of *The Secret of the Chinese Cabinet*, the society will be 'on the air,' the B.B.C. having arranged a broadcast from the studio on November 5th for 20 minutes.

Catford Film Players

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

In Production: No details given.

Work on the current production has been going ahead, as can be seen from the 'stills' reproduced in this issue. Twenty-five actors took part in this scene, and ten to twelve technicians. The banqueting hall was built within the players' own studio hall, so that the technical staff were able to walk right round the outside of the inner hall to secure good positions for their lighting and camerawork. Trolley rails were run right down one side of the studio for tracking purposes. These tracks proved very effective.

The first film show of the season took place at the studio on Oct. 5th. Films from the London Amateur Film Club were screened with, by request, one of the C.F.P.'s own prizewinners.

Catholic F.S.

(Asst. Sec.: 36, Gt. Smith St., Westminster, S.W.1).

In Production: (1) *The Real Presence*. The sound commentary is now completed. No further details given. (2) A new mime film

is in course of production. Classes for the Drama Group commence in October and members of both sexes will be welcomed.

The new season commenced with a social gathering at the Millicent Fawcett Hall and took the form of a "Bring and Buy" party. A short film display was given and the event was opened by The Rev. F. Valentine, O.P. The course of demonstration lectures for teachers commenced on Sept. 24th and will continue every Saturday. The study of film technique from the projection to the writing and production of films will be made.

A magazine, "Catholic Film News," will be published on Nov. 1st. The monthly film displays at the Millicent Fawcett Hall will commence on Oct. 5th. Tickets from the Asst. Sec. at the above address.

Hyde Cine Society

(Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire).

In Production: (1) *The society's newsreel.* (2) *Publicity Film for local tradesmen. Entries for the Hyde C.S. competition.*

In the production of the publicity film, novel presentation is aimed at. For example, cartons of milk are shown ambling down the garden path and knocking at the front door. The stock is being paid for by the advertisers.

The closing date for the competition was Sept. 30th, when entries were screened to members, and then sent to the Federation for judging on Oct. 1st.

Kingston A.C.S.

(Hon. Sec.: N. Dyer, 263, Kenton Road, Kenton, Middlesex).

In Production: *Kean on Birds*, a provisional title, will shortly commence production. The scenario has now been approved and the shooting script prepared.

Over twenty members travelled by boat from Westminster Pier to Greenwich on Sept. 18th. A jolly time was spent during the afternoon and evening sight-seeing along the Thames and Greenwich.

On October 5th, Mr. N. Dyer gave a demonstration of sound recording to the technical section of the Association.

Kingston C.C.

(Hon. Sec.: 24, Market Place, Kingston-upon-Thames).

In Production: *Noah*. No technical details given.

Production has been held up owing to the holidays, but the club anticipates re-starting next week and completing the shooting in not more than two days.



Scene from "Outwitted," Hampton Amateur Movie Makers' current production in the making.

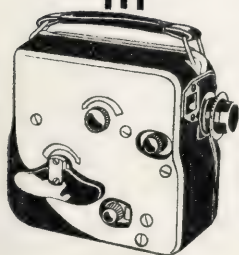
On Sept. 13th a display of films from the Blackheath Cine Club was given. This is the second time that films by this club have been shown and it is considered that the new productions are without doubt a vast improvement on the previous quite excellent ones.

Members are reminded that the closing date of the annual competition for members' private films is rapidly approaching.

London A.F.C.

(Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, London, W.1.)

In Production: (1) *Four Feet in London*, (Continued on next page)

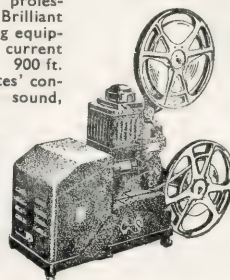


9.5 ECONOMY-COLOUR OR SOUND

THE DEKKO, a famous 9.5mm. cine camera with a high speed clock-work motor to run 30ft. at one winding. Variable speeds, Self-timing switch and single picture control. Optical finder. Daylight loading in 3 seconds—no threading. Bakelite case bushed for tripod. With f/1.9 lens £11 17 6 or 12 monthly payments of 20/9 or by 9, 15 or 24 equal monthly payments. Portrait attachment and other accessories.

PATHESCOPE MOTOCAMERA "H" with interchangeable f/2.5 lens and f/3.5 telephoto. Strong well-made motor. Double-claw. Detachable gate. Release lock. Film counter. Price with f/2.5 lens £7 or 12 monthly payments of 12/3; with f/1.9 focussing lens £12 or 12 monthly payments of 21/- or by 9, 15 or 24 equal monthly payments.

Pathe and Dekko users and all 9.5 enthusiasts! The **PATHESCOPE VOX** is really an excellent projector for your silent films and IN ADDITION you can show sound-on-film Library movies. Twenty titles a month are being added to the Library, which already includes films of international reputation. Solid die-cast body. Smooth silent running. Picture and sound production of a quality that approximates to professional standards. Brilliant optical and lighting equipment with low current consumption. 900 ft. capacity, 25 minutes' continuous run with sound, 36 minutes' with silent film. Gear change for 16 or 24 pictures. Rapid power rewind. £60 cash or in 9, 12, 15 or 24 equal monthly payments. Terms for 12 months £5 5 0



THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

81, Strand, W.C.2. TEMple Bar 9773-4.
111, Oxford Street, W.1. GERrard 1432.

24, Charing Cross Road, W.C.2. TEMple Bar 7165.
119, Victoria Street, S.W.1. VICtoria 0669.

MAIL ORDER DEPT.: 111, OXFORD STREET, W.1.

441

EXTRAORDINARY OPPORTUNITIES

9.5-mm. Dekko, f/2.5 T.T. & H., multi-speeds... £6 15 0
9.5-mm. Pathe de Luxe, f/3.5. Perfect... 67s. 6d.
9.5-mm. Pathe 200-B, 800-ft. extensions, all voltages, transformer. Excellent condition... £12 17 6
9.5 Pathe Home Movie, all voltages 57s. 6d.
16-mm. Bell-Howell 70 Filmo, f/3.5 Cooke, 2 speeds, choice of three. Very low price... £11 17 6
16-mm. Victor Model V, turret head, f/1.5. Unused... £33 0 0
16-mm. Ensign Superkinecam, f/1.5, turret. Unused, complete in case. List £45... £36 17 6
16-mm. Siemens, f/1.5, magazine loading... £29 17 6
16-mm. Kodascope C, 100-watt, all voltages, motor. Perfect... £7 15 0
16-mm. Ensign SS 180, all voltages. Powerful light... £10 15 0
16-mm. 500 watt Keystone, all voltages. Perfect... £18 18 0

CINE PROJECTORS.

16-mm. Kodascope Bronze Model C, rheostat speed control, complete resistance and case... £10 17 6
9.5-mm. Pathescope Home Movie, complete with Type C motor, super attachment, twin resistance, and is in really good condition... £5 17 6
8-mm. Kodascope Model 30 Projector. Guaranteed perfect order... £7 17 6
8-mm. Cine-Kodak 8, Model 20, f/1.9 Kodak lens, focussing mount, complete in leather case... £11 17 6
16-mm. Cine-Kodak Model BB Junior, f/3.5 lens... £11 17 6

CASH OR HIRE PURCHASE

AMPRO

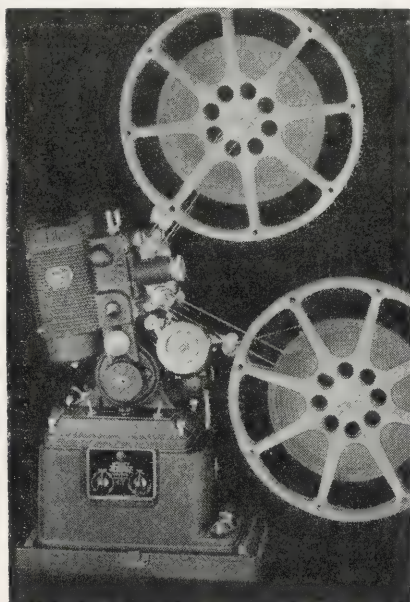
OFFER

A COMPLETE RANGE OF CERTIFIED PRECISION PROJECTORS

which are obtainable from
ALL IMPORTANT DEALERS

- You are invited to write for copies of AMPRO Literature (post free)

AMPROSOUND Model "U"



This new equipment is complete in every detail and represents the finest 16mm. Talkie outfit—QUALITY and LOW PRICE—£125. Ask for full detailed specification and demonstration of AMPRO. COMPARE RESULTS before purchasing.

AMPRO SALES

DEPT. A.

5, ST. AUGUSTINE'S PARADE
BRISTOL.

CLUB REPORTS

(Continued from previous page)

9.5mm. documentary completed. A reprint copy is being made. (2) *Coloured Shorts*, 16mm. coloured comedies by several cameramen. (3) *P.D.S.A.—No. 1*, 16mm., film of the activities of the People's Dispensary for Sick Animals. Nearly completed. A sound track is to be added. (4) *P.D.S.A.—No. 2*, 16mm. story film. Additional shots still required for completion. (5) *Ghosts' Meeting*, 16mm. (preliminary title). Much additional preparation has been found necessary in view of trick work required. (6) *A Cartoon Film* has been in progress for some time. The results so far obtained have justified further preparations for lengthening it.



Scene from a film about A.R.P., produced by the Warrington C.S.
Another still is on page 408.

The resources of the projection unit were severely tested on Sept. 24th, when it was called upon to provide two distinct film shows in different parts of London. In each case dual projectors were provided and two different programmes of films kindly supplied at short notice by various clubs.

The London A.F.C. have been asked by the Kine section of the R.P.S. to be responsible for the projection arrangements for all sub-standard films to be shown at the forthcoming shows of prize-winning films.

The regular weekly meetings have lately consisted of lectures by well known people. In order to stimulate the production of stills and to improve their quality the club have decided to hold an annual 'still' competition.

Parkhead C.S.

(Hon. Sec.: C. W. Bell, 41, Gisborne Road, Sheffield, 11).

In Production: (1) *Sheffield News Reel*. No technical data given. It has been decided that this reel should be finally edited. It contains some unique shots, including colour shots of moorland fires, and the visits to Sheffield of at least three famous screen and stage stars including the club's own president and vice-president, Bebe Daniels and Ben Lyon. The titling is at present under the consideration of the committee.

(2) *Cartoon*, at present un-named. A little headway has been made with this

production and several happy nights have been spent discussing ideas for the film. The chief character is to be a toucan, and the film covers his adventures in search of food. If the club is successful in this new venture, this cartoon will be the first of a series featuring Thomas the Toucan. It will be in colour and at present the celluloid foundation has been purchased and several of the key drawings prepared.

(3) *Special Edition*. Production on this film has been held up for some time owing to the death of a member.

The club now has two films available for hire or exchange, *We Live and Learn*, 30ft. 16mm. comedy, and a drama called *Convict* 10781.

Its newly decorated theatre was opened on Oct. 13th. A report of the theatre, its construction and facilities will be published shortly in this society's notes.

Planet A.F.S.

(Hon. Sec.: P. A. Derrett, 46, Derwent Road, Palmers Green, N.13).

In Production:

- (1) *Refuge*, 1,200 ft. 16mm. drama.
- (2) *Intrigue*, 800 ft. 16mm. These two films have now been completed, and it merely remains to match music to them.
- (3) 9.5mm. newsreel feature. This has now been edited and a running commentary prepared for recording.

Mr. Franz S. Pickl, a member of the society, is presenting a trophy for the best short film made privately by a member or group of members during the current year. In addition to the four productions listed in these columns last month, a film of the Glasgow Exhibition on 8mm. Kodachrome, and three 9.5mm. films, *Pleasure Trip*, *Glimpses of Devon* and *Round the Harbour*, have been entered for competition. The best films from this contest will be included in the November show.

The first carnival dance of the season will be held at St. Paul's Institute, Station Road, Winchmore Hill, N.21, on Oct. 22nd. Readers of *Amateur Cine World* will be welcome; dress optional, tickets (payable at the door) cost 3/- each, inclusive, and may be obtained from Mr. J. Corbett, 7, Fairfield Road, Ponders End, Middx.

Portsmouth F.S.

(Hon. Sec.: H. R. Verry, 1a, Hudson Road, Southsea, Hants.)

In Production: *What's in a Name?* 1,200 ft. 16mm. comedy. Production is now nearing completion, and the film will shortly be on the editing bench. The society's future plans include the making of a Kodachrome documentary in the Scilly Isles next Spring.

Two week-ends have recently been spent by 20 members on board the training ship, "Implacable," where a short 8mm. documentary of the life afloat was made. The society has available for hire or exchange two 16mm. films, *She Who Laughs Last*, 350 ft., and *Recorded Evidence*, 700 ft.

Salford C.S.

(Hon. Sec.: W. E. Cheetham, 19, Laurel Avenue, Moss Side, Manchester, 14).

In Production: (1) *Saturday Afternoon*, a sporting episode, 9.5mm. Production has been held up for the approach of the football season, but headway is now being made. (2) *Ill Wind*, a fantasy, 16mm. The cameraman has been very busy collecting material during the summer months and, from results already obtained, this promises to be a successful picture.

The projection evenings recommenced on Sept. 26th and will be held fortnightly as usual throughout the season. Visits from a number of other societies have been arranged, and it is hoped in this way to increase the spirit of mutual assistance and friendship already existing. The premiere of *In the Bag*, the new 9.5mm. production, has been fixed for Nov. 21st.

Stoke-on-Trent A.C.S.

(Hon. Sec.: H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.).

In Production: *Picnic* (provisional title), 400 ft. 16mm. comedy on Kodachrome. Work on this film was resumed in August and considerable progress has since been made. The weather has made out-door shooting difficult on several occasions and has emphasised the difficulties of making a film on colour stock. Unless the out-door scenes can be shot within a limited period the seasonal changes in the colour of the vegetation of the countryside will make matching a decided problem.

This society is staging a public exhibition of films on December 2nd at the Rialto

Ballroom, Stoke-on-Trent. The programme will consist entirely of films which have won prizes in international and/or national competitions during 1937 and 1938. Tickets can be obtained from the Hon. Sec.

Sudbury F.S.

(Hon. Sec.: Bertram P. Tyrer, 9, Cranleigh Gardens, Kenton, Middlesex).

In Production: *Fair Exchange*, 200 ft. 16mm., now half finished. There are vacancies for some new members both in the cast and on the technical side.

The first members' meeting of the season was held on Sept. 15th, when some new members were welcomed. The first projection meeting was held on Sept. 22nd. Included in the programme was the society's own production, *History in the Making*. The attendance was extremely good and numerous new associate members were enrolled.

New members are required, either as full members (sub. 10/6) or as associate members. The associate membership entitles the member to attend projection evenings. The subscription is 2/6 for five shows. Anyone interested should write to the Hon. Sec. at the above address.

United Film Productions

(Hon. Sec.: R. Densham, 5, Madrid Road, Barnes, S.W.13).

In Production: *On a Crisp September Morn*, 400 ft. 16mm. comedy. Production almost completed.

After a tedious search, a studio has been found at No. 241, Putney Bridge Road. It is almost 40ft. by 18ft., and stands in its own

grounds, which makes a very convenient car park for members' cars. It has its own private entrance from the main road.

The society is now in a position to enlarge its membership considerably, and the Hon. Sec. will be pleased to hear from anyone interested. There is no rule that members should own apparatus as long as they are keen.

Vesey A.C.C.

(Hon. Sec.: H. Wright, "Chandos," Elms Road, Sutton Coldfield, Nr. Birmingham).

In Production: No details given.

The new session of this society has now commenced, and residents in the Sutton Coldfield district interested in amateur cinematography will be welcomed as new members.

The new season offers varied and interesting programmes, and provision has been made for future developments on a much bigger scale than were the successful activities of last year.

Wallasey A.C.C.

(Hon. Sec.: Miss F. Morrison, 19, Kent Road, Wallasey).

In Production: No details given.

The fifth winter session was opened on Oct. 4th with a programme of films by the Beckenham Cine Society. Meetings will now be held every Tuesday evening in the studios, 50, Liscard Grove, commencing at 8 p.m.

Programme arrangements are as follows. The same sequence will be observed each month.

(Continued on next page)

D. J. ALAND 'CINE-PHOTO HOUSE'

The Causeway, Teddington, Middlesex

offers

Pathe 200B, resistance, perfect	£10 10 0
Pathe 200B, transformer, good condition	£9 17 6
Pathe model 'H' projector, A.C., soiled	£7 19 6
Pathe model 'H' resistance, soiled	£8 10 0
Paillard G916, 9.5 & 16mm., transformer, perfect	£32 10 0
Specto, 9.5mm., resistance	£11 10 0
Kodascope model 'D', 300 watts	£13 15 0
Ditmar 16mm. camera, f/2.9, case, as new	£10 0 0
Pathe 'B' camera, case, perfect	£3 10 0
Cine Nizo 9.5 camera, f/2.8, perfect	£4 10 0

SEE and HEAR the **PATHE 'VOX' 9.5 TALKIE**, at the above address: **IT'S GOOD!!!** Price £60 0 0. Film Hire 2/- reel.

Deferred TERMS and PART EXCHANGES a SPECIALITY

WRITE, 'PHONE OR CALL

Telephone: Molesey 1064.

SOUND SERVICE

COMPLETE LIBRARY OF 9.5mm. SOUND FILMS

Every new sound film added to library as released. Hire rates 2/- per reel one night. 1/- per reel extra nights.

9.5mm. SILENT FILMS.

Every film in Patheoscope Catalogue in stock and new releases added as issued. Reasonable rates and 25% discount to regular hirers. Write for literature.

CHRISTMAS BOOKINGS

Owing to the demand for library films at this time of the year it is essential to book as early as possible. Films booked in advance will be dispatched not later than December 22nd and are returnable December 27th.

SPECIAL CHRISTMAS HIRE RATES:

9.5mm. SOUND FILMS	5/- per reel
9.5mm. SILENT FILMS	2/6 per reel
9.5mm. 60ft. FILMS	8d. per reel
9.5mm. 30ft. FILMS	4d. per reel

Write for full hire and exchange rates, and list of films for sale.

J. G. KIRKHAM SUBSTANDARD FILM SERVICE
115, Winwick Road, Warrington.
Specialists in Cine Equipment & Accessories

DON'T

*spoil the Ship for
a Ha'porth of Tar*

You can buy a cheaper screen

Their name is legion. But if your pictures are worth inviting your friends to see they deserve a good screen.

Such a screen, embodying every improvement in Cine Screen technique, is manufactured by Sonex Ltd.

Write for illustrated list or see one at your dealers.

PRICES:

No. 1	36 x 27	£1 17 6
No. 1A	40 x 30	£2 7 6
No. 2	46 x 35	£2 12 6
No. 3	60 x 45	£3 17 6

SONEX LTD 21 BERNERS STREET
LONDON, W.1.



Strand 200 watt Studio spotlight. The available range of lighting units covers all requirements from 2 kw. to 100 watts.

"The Strand Hire Service exists to supply you with professional lighting equipment at moderate terms. A comprehensive range includes Spots, Floods, Special Effects and Decorative Fittings—write for catalogue to

STRAND HIRE SERVICE

THE STRAND ELECTRIC & ENGINEERING CO. LTD.,

24, Floral Street, London, W.C.2.
Temple Bar 7464 (9 lines)

and at

399-405, Oldham Road, Manchester
Telephone : Collyhurst 2927

Pitchfords

CLUB REPORTS

(Continued from previous page)

The first Tuesday will be a projection night, to which members may invite friends and prospective members. A full programme of films will be presented. The third Tuesday will be a "business only" meeting, to include minutes of previous meetings, etc. Other Tuesdays are described as "informal nights," at which programmes of particular interest to members only will be arranged at short notice. These meetings will include a series of demonstrations, technical experiments and discussion on members' films.

Arrangements for November include: members' Summer Film Competition on the 8th; premiere of *The Coupon* on the 15th, and a week of public projection nights, commencing Nov. 22nd. Admission to these public shows is free, and invitations may be obtained from the Hon. Sec.

Warrington C.S.

(Hon. Sec.: P. Hughes, 9, Alexandra St., Warrington).

In Production: (1) *Mr. Careful and Mr. Neglectful*. A film dealing with the A.R.P., based on a story by the producer. The police, local authorities and air wardens are co-operating enthusiastically. The story is entertaining and will doubtless be more than useful in connection with propaganda work. (2) A new production of Blackpool lights in colour is being shot within the next few days.

On September 26th, Mr. Smethurst gave a very interesting and instructional lecture on the High-light meter and a general talk on films.

There are still vacancies in the society for new members. All applications to the Hon. Sec.

West London C.S.

(Hon. Sec.: A. F. Shave, 14, St. Lukes Road, Westbourne Park, W.11).

In Production: The society filmed the band and dancers at their recent dance without interruption of either music or dancing. It is hoped to show the film at the next dance. The current production (no details given) has been held up because an overcoat, essential for continuity, went astray.

For a recent competition films in each of the three sizes were made on the subject of drink. Results were satisfactory and a similar competition is to be arranged.

Whitehall C.S.

(Hon. Sec.: L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2).

In Production: No details given.

The club regrets to announce that Mr. Harry Walden has been obliged for health reasons to resign from his position of chairman. He is, however, still a member of the society and will answer any technical queries and assist in arranging the societies' fixtures.

The first meeting of the winter session was held on Sept. 27th in Room 9, Montagu House, Ministry of Labour, Whitehall, S.W.1. A selection of prize-winning films from the 1937 competition of the Federation of Cine Societies was shown. At the

414

AIDS TO BETTER PROJECTION

Our illustrated list describes all those refinements which make for a perfect cine show: portable stages with screens, draw curtains and footlights, dimmers, soundproof projection cabinets, etc. Tripods, Monopods and lighting equipment for indoor photography are also described, and very moderately priced.

We are always ready to give quotations for special items of cine equipment, and to advise as to its design or suitability of purpose.

S. H. BROWN, Cine Engineer
80, Chestnut Rise, PLUMSTEAD, S.E.18

THE WISE ONES have all their films



Send for Particulars—Free

"LUMOS" Non-Directional

SILVER ROLLER SCREENS Side stretchers

8ft. x 6ft.	£2 7 0	car. 2s. 0d.	6s. 0d.
6ft. x 4ft. 6ins.	£1 2 6	2s. 0d.	5s. 0d.
5ft. x 4ft.	17 6	2s. 0d.	4s. 6d.
4ft. x 3ft.	12 6	1s. 6d.	4s. 0d.
3ft. x 2ft. 6ins.	10 6	1s. 6d.	3s. 0d.

SILVER SCREEN MATERIAL

72ins. x 54ins.	..	12s. 0d. car. 9d.
50ins. x 40ins.	..	6s. 6d. " 9d.
40ins. x 30ins.	..	4s. 4d. " 9d.
30ins. x 24ins.	..	2s. 2d. " 6d.
18ins. x 14ins.	..	1s. 0d. " 6d.

All material dispatched on roller.

"K-S" CINE SCREEN BORDER PAINT 1/3 per tin. Post 3d.
Please enquire from your local dealer, or send stamp for material samples and latest catalogue.

KINGCINE SUPPLIES,

34, ALBERT ROAD, PORTSMOUTH, HANTS. Tel: 2176

IZON'S SPECIAL BARGAINS. CASH OR TERMS

Bell & Howell Talkie Model 138 in Blimp. 750 watt Lamp, 1,600' Spools. As new. Cost £138. Accept £69

ZEISS 16 mm. f/2.7 Tessar Lens. Cassette loading. Perfect condition Accept £5

VICTOR Model 5, 16 mm. Camera. Turret model. Visual focussing. Complete with f/1.5 1", f/3.5

20 mm. and 3" f/4 Dallmeyer Lens, and Leather Case. As new £39 10 0

SIEMENS 8 mm. Projector. As new, used for demonstration only. List price £36. Accept £27

IZON, High Street, Aston, BIRMINGHAM 6

Phone : Northern 0411

50 FT. SPOOLS FOR DEKKO OWNERS

—fit our Attachment NOW and obtain professional effects.

Write BEDFORD CINE CO.,
6, KIMBOLTON AVENUE, BEDFORD

9.5mm. LIBRARY

HIRE AND EXCHANGE SERVICES

HIRE RATE FOR SUPERS: 1/- two nights or week-end; 1/6 three nights.

All new releases added as soon as issued by Pathe

EXCHANGE RATES: Supers 1/6; M reels 1/6; 60 fts. 6d.; 30 fts. 4d.

LAUREL CINE EXCHANGE

BATH RD., CRANFORD, MIDDXX.

Phone: HAYES 742

THIS BOOK!
GIVES DETAILS OF MORE THAN
300 AMATEUR FILMS
OBTAINABLE FROM:
The Federation of Cinematograph Socys.
The Royal Photographic Socy of Gt Britain
The Inst. of Amateur Cinematographers



SILVERLUXE ROLLER SCREENS

Portable, Rigid in use. Brilliant, Permanent Surface, Black Bordered. Mounted on Heavy Black Rollers and Battens. Carriage Paid.

			Side Stretchers	
8 ft. x 6 ft.	... £2	8 0	... 7 6	
6 ft. x 4ft. 6 ins.	... £1	8 7	... 5 0	
5 ft. x 4 ft.	...	16 0	... 4 0	
4 ft. x 3 ft.	...	10 6	... 3 6	
40 ins. x 30 ins.	...	7 6	... 3 0	
30 ins. x 20 ins.	...	4 6	... 1 9	
27 ins. x 20 ins.	...	4 3	... 1 9	

Screens from 14 ins. to 14 ft. Send stamp for Samples and Complete List.

SILVER SCREEN MATERIAL
Best Quality Fabrics. Any Size Cut. State Requirements

T. R. SHARPE
221, LATHOM ROAD, EAST HAM, E.6.

17.5 & 9.5 FILM SERVICE & SUPPLIES

Limited list of Sound and Silent Films available for hire. Stamp for particulars stating type of machine in use.

"PATHE RURAL 17.5mm." Supplies—Pan., Ortho. & Pos. stock now available in 30 ft. chargers for Motocamera.

H. G. THOMAS, "The Barry Cine Service,"
6, PAGET ROAD, BARRY ISLAND, GLAM.

TITLES TITLES TITLES

Professional Effects

9.5mm. and 16mm. Coloured or Black and White from 3d. each. Satisfaction Guaranteed. 1½d. Stamp for Comprehensive List. Trade Enquiries Invited.

SUBSTANDARD FILM SERVICES,
4, Florence Road - Walton-on-Naze.

suggestion of certain new members, a discussion on "Planning a Film," will be held on Oct. 25th. This type of meeting has proved very popular and several such evenings have been arranged for the winter session.

On Nov. 8th, the society president, Mr. J. B. Holmes, of the G.P.O. Film Unit, will attend a meeting to hear members' criticism of the Unit's film, *North Seas*. In his turn Mr. Holmes will criticise films made by the society's provincial members.

Membership is open only to Civil Servants. Annual subscription is 5/-. All applications to the secretary at the above address.

"FEATURING THE FAMILY"

We have received from the Amateur Cinema League of America a very useful booklet, "Featuring the Family," just issued by the Continuity Department of the League. It presents suggestions for the continuity treatment of those occasions for family filming most often selected by the 'personal' movie-maker. The suggestions for four of these occasions have been worked out in complete scenario form, ready for production. The suggestions for the two others take the form of detailed treatments. The complete scripts are: "The Birthday Party," "An Evening at Home," "The Wedding," and "Christmas." Treatments: "The Day's Outing" and "From Dawn to Dusk."

Not Just a Record

"It has been our aim throughout," writes James W. Moore, A.C.L., "to illustrate that effective films of these occasions *must* consist of more than a bare record of the central incident itself. Catching shots of cutting a birthday cake, playing bridge, unwrapping holiday gifts, is not movie-making. It is old-fashioned, haphazard picture taking. A movie, like the life story it seeks to create, must have a beginning and an end, as well as the important middle. Further, if it is to be genuinely effective and humanly alive, a good movie must have detail. It will show us the minor but significant aspects of the situation, as well as the few larger ones. The camera will move in and out and around—from full shot to close-up—to be sure of telling its story fully and faithfully." Wise words, these, which the amateur will do well to ponder.

As with all the other service publications of the League (save the official organ, "Movie Makers") "Featuring the Family" is not offered for sale or distribution on any other basis than through membership in the A.C.L. To League members, it is free on request, as part of the League service. The booklet contains 36 pages.

Messrs. Edwin Gorse, 86, Accrington Road, Blackburn, ask if the client who gave them a £5 note for a cine pan-tilt head will write them immediately.

The following equipment has been stolen from the Progressive Film Institute, Ltd., 92, Gray's Inn Road, London, W.C.1.: Bell & Howell Filmo 70 C.A., spider turret model No. 52182, fitted with 1 in. f/1.8 Cooke 205844, 2 in. f/2.8 Meyer Trioplan 698653 and 15mm. f/2.5 Cooke 245032, in leather case—all in new condition.

415

GET PENROSE'S QUOTATION — BEFORE BUYING

● POSITIVELY HIGHEST PART-EXCHANGE ALLOWANCE AND EASIEST TERMS ●

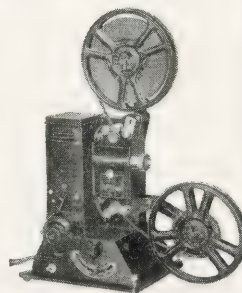
RECOMMENDATIONS

PATHE H

9.5mm.

BRILLIANT
INEXPENSIVE
PROJECTOR

£10 10 0

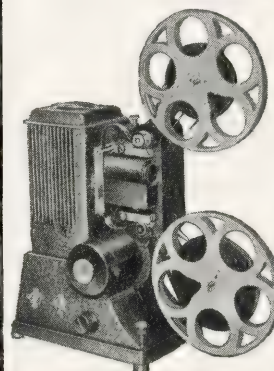


SPECTO NEW

IMPROVED

9.5mm.

£15 15 0

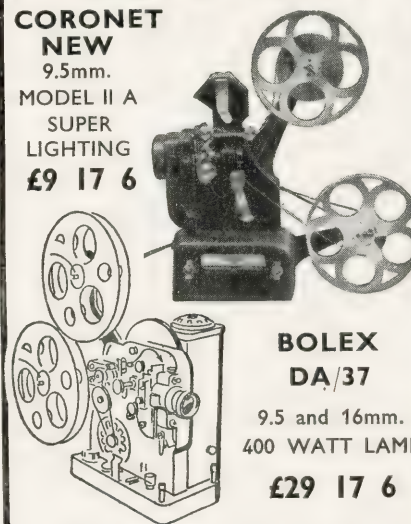


CORONET NEW

9.5mm.

MODEL II A
SUPER
LIGHTING

£9 17 6



BOLEX DA/37

9.5 and 16mm.

400 WATT LAMP

£29 17 6

ENQUIRE TO-DAY

FREE CATALOGUE
EVERYTHING FOR "HOME MOVIES"

PENROSE

(CINE) LIMITED

69, STREATHAM HILL, LONDON, S.W.2.

'Phone: Tulse Hill 6756.

Mention A.C.W. Advt.

446 Green
Lanes,
Palmer's
Green,
London, N.13

Camera Craft
LIMITED

Tele:
Palmer's
Green
6828/9
(2 lines)

**Approval — Hire Purchase
Part Exchange**

NOVEMBER BARGAINS

CINE CAMERAS

9.5 Dekko, f/1.9 Ross, as new	£8 0 0
8mm. Electric Eumig	£6 10 0
8mm. Keystone, f/3.5	£6 0 0
8mm. Kodak, f/3.5, as new	£8 7 6
8mm. Kodak, f/1.9, as new	£12 0 0
8mm. Agfa Movex, dem., list £12 10s. ..	£9 0 0
16mm. B.B. Kodak, f/3.5, case	£8 7 6
16mm. Autokinecam, f/2.8, case	£8 17 6
16mm. Kodak 'B', f/3.5	£4 10 0

PROJECTORS

9.5 Pathe Ace	£1 0 0
9.5 Coronet Model II, hand drive	£4 10 0
9.5 'Imp,' with motor and super reel attachment ..	£4 17 6
8mm. Siemens, list £37 10 0 (dem.) ..	£30 0 0
16mm. Kodak EE (resistance), 500 w. ..	£17 10 0
G916 Bolex in case (500 w.), as new ..	£27 10 0
9.5 Specto, transformer model	£11 0 0
9.5 Pathe Lux, list £21	£10 10 0
G.B. Model A, sound and silent, list £95 ..	£40 0 0
S.P. Wundatone, reconditioned, perfect, list 110 gns. ..	£55 0 0

Postage or Carriage Paid on orders of £2 and over.

**Send P.C. for Library terms for 9.5
Sound, Silent Films**

**Try Camera Craft of Palmer's
Green for Value and Service**

ILLUSTRA BARGAIN EXAMPLES INCLUDE

A Pathe Home Movie, 9.5mm., fitted for Super Reels, 65/- Imp, 9.5mm., motor drive and super attach, 90/- Coronet Camera, 9.5mm., with Taylor Hobson lens, 45/- Illustra 16mm. Projector, takes supers, big picture from accumulator, shop soiled, 80/- Bolex 9.5 and 16mm., perfect, £22 Gebescope, complete £95. Type A Talkie Outfit, perfect order, £30. Projector Mechanisms, 16mm. or 35mm. (suitable for Talkies) 40/- Photo Elec. Cells 32/- Talkie Optical Systems 21/- Specto Projector, perfect, £10. Lenses from 5/- Eumig £18 18 0. 9.5mm. Projector £13. Silver Screens: 48 x 36 in., at 14/-, 60 x 48 in. at 20/- Glass Beaded Screens: 40 x 30 in. at 30/-, 48 x 36 in. 40/- S.O.F. 16mm. Talkies, 100ft. lengths, suit experimenters, perfect sound, 100 ft., 10/- Standard Spools, 10in. diameter, 2/-; 12 in. diameter 2/6.

These are just examples; there are hundreds of others; everything for movies; inspection invited; films, 8, 9.5, 16 and 35mm. from 3/-.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1. (facing Gaumont's, Oxford St. end). GER. 6889. Your Inspection Invited. Send for our Big Bargain List of Cine Equipment; it will amaze you.

Replies to Readers

All replies to readers' enquiries are sent by post: A stamped addressed envelope and the coupon on page iii. of cover should be enclosed.

CALCULATING WATTAGE OF PHOTOFLOODS

P.H.G.B., Great Oakley. The Photoflood type of lamp consumes 275 watts of electricity from the mains. This, at 200 volts, for instance, means that a current of 1.375 amperes will be taken. The current is calculated by dividing the wattage by the voltage.

Photoflood lamps and others of a similar type are what are known as "over-run" lamps; they are burnt at a higher voltage than the more normal type of gas-filled lamps. We would refer you to a very full description of this type of lighting in the February, 1938, issue of *Amateur Cine World*.

When such lamps are burnt at a higher voltage their output of actinic light is increased enormously and the output of effective light for a Photoflood is in the region of 750 watts of equivalent half-watt lighting. This is the figure which you should take in calculating the amount of light you can obtain from these lamps. So that if you require 3,500 watts of half-watt light or its equal in Photoflood lighting you must divide 3,500 by 750 = 5 Photofloods. Thus, although you have the equivalent of 3,500 watts of half-watt light you will only be consuming 5 x 1.375 amperes of current, which is about 7 amperes, at 200 volts. At any higher voltage, of course, it will be slightly less than this.

ARC AND HALF-WATT LIGHTING

G.D.C., Chelsea, S.W.3. Generally speaking, for the amount of electricity consumed, arc lamps are about twice as efficient as gas-filled lamps. The colour of the light emitted by an arc-lamp varies very considerably, depending upon whether the arc is of the high or low-intensity type and upon the type of carbons employed in it. If it is possible we strongly advise you to obtain some "white-flame" or panchromatic carbons for the evening when you have

to take the films. There is usually a mineral core in these carbons which gives the light a greater efficiency.

No other change is required in the lamp apart from the change of carbons—except that if the amperage can be raised a little it would help. The difference in sensitivity of the film to the two light sources should not be material when working in black-and-white. The two sources are commonly mixed in the commercial film studio for black-and-white work. We strongly suggest that you make a practical test on this subject before the actual evening.

If the half-watt lighting is very much lower in intensity than the two spot-lights, you could take your high-light meter reading on these and just check on the relative intensity of the half-watts as a guide.

RELATIVE APERTURES

E. de G., Waltergausen, Thuringia. The relative aperture of any series of stops may be found by taking the squares of the numbers. The series you give are as follows:—

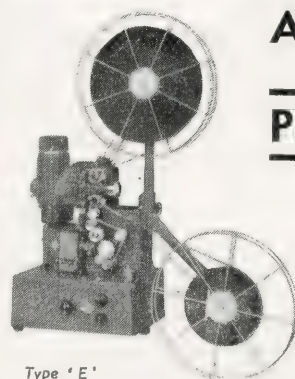
1.9	=	3.61
2.8	=	7.84
4.0	=	16.00
5.6	=	31.36
8.0	=	64.00
11.0	=	121.00
16.0	=	256.00

From the squares it will be seen that each is double that preceding it, i.e., the series on your camera is one stop up or down.

The variable density filter is used for filtering the sky area in an exterior long-shot, while allowing the foreground to be rendered without filtering. While we cannot state with justification that all exterior shots should be filtered, the addition of a pale green or pale yellow filter does enhance the contrast of an exterior scene, due to the general low contrast which exists in nature. In cases where there is contrast, of course, a filter may be entirely unnecessary.

REWINDING PROJECTOR RESISTANCE

J.W.J., Liverpool, 13. In order to be able to rewind the burnt-out resistance of



Type 'E'
with Blimp Removed.

ANNOUNCING THE NEW

PRECISION EQUIPMENT

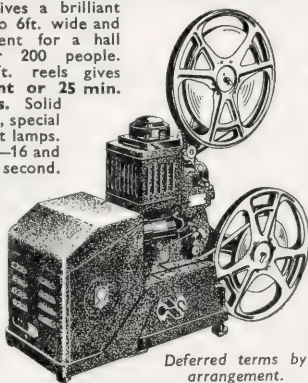
- MOST BRILLIANT SCREEN ILLUMINATION
- PERFECT SOUND REPRODUCTION WITH TONE CONTROL
- 2,000ft. SPOOL ARMS
- SOUND AND SILENT SPEED
- COMPLETE PORTABILITY

For full details, write :

N. MARSHALL MOORGATE ST. **NOTTINGHAM**
Phone : : 7077

HOME TALKIES!

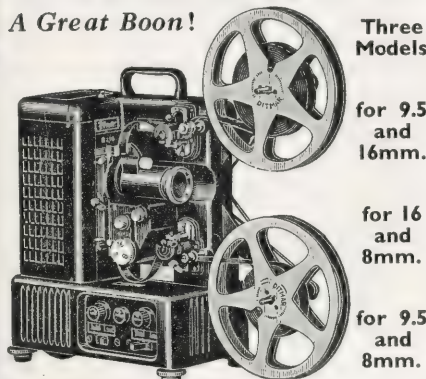
The greatest marvel of all—home talkies from sound track on film with the latest **PATHESCOPE 9.5 HOME TALKIE!** For A.C. Mains 110-250 volt 50 cycles. Gives a brilliant picture up to 6ft. wide and sound sufficient for a hall seating over 200 people. With 900 ft. reels gives **36min. silent or 25 min. talkie shows.** Solid die-cast body, special type 200 watt lamps. **Two speeds**—16 and 24 frames per second. 2 watts undistorted output. Good choice of films from **Pathe-scope Film Library.** Projector (in case), amplifier and loud speaker complete **£60.**



Deferred terms by arrangement.

THE DUO PROJECTOR

A Great Boon!



Three Models

for 9.5 and 16mm.

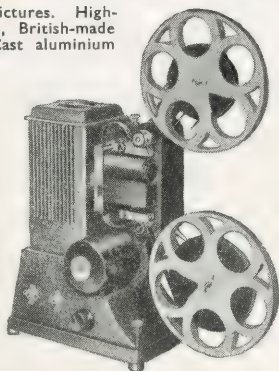
for 16 and 8mm.

for 9.5 and 8mm.

Thanks to DITMAR it is now possible to project two sizes of film on the same projector! And the change-over is easily and quickly effected. This high-efficiency projector is one of the finest on the market to-day. Flickerless picture on both sizes. Easy threading. Motor rewind. Still device with safety screen. Choice of three f/1.6 lenses of 50, 35 or 24mm. focal length. With 250w. lamp, **£34.** 500w. model, including external resistance, **£37 10 0**, or Monthly Payments of **48/9** and **53/9** respectively.

SPECTO 8, 9.5 & 16

For Brilliant Pictures. High-grade, modern, British-made projectors. Cast aluminium alloy body, silent motor, variable speeds, powerful pre-focus lamp. Split phase shutter, re-wind, etc. With adjustable transformer or resistance. 8mm., 9.5mm. or 16mm. model **£15 15.** Monthly Payments of **22/7.**



your projector you must know the amount of current taken by the motor and also the maximum voltage which it is desired to 'drop' through the resistance. If the motor is an American one, for instance, its proper voltage will most probably be 100 or 110. Its current will probably be very small. The maximum voltage to be 'dropped' will then be 250 (the highest domestic voltage found in the country) less the voltage of the motor, $100/110 = 150$ volts.

From these figures it is possible to calculate the resistance required from Ohm's Law. $C = E/R$ where C = the current, E = the voltage and R = the resistance. Having found the resistance you must then select a gauge of wire which will safely carry the current without over-heating. From this again you can determine the amount required from any resistance-wire manufacturer's tables. Resistance wire can be obtained from most large electrical manufacturing concerns. We suggest that it would most probably be the simplest thing and incidentally the cheapest in the end to obtain a new commercially-made resistance. We should not, ourselves, go to the trouble of rewinding a small resistance of the type you mention.

TELEPHOTO LENS, ETC.

G.W.J., *Thetford*. Generally speaking it should not be necessary to open up at all with a telephoto lens, provided that the exposure calculation is made carefully, i.e., provided that too much notice is not taken of the sky area included in the shot, which would give a false high reading. The suggestion that the lens should be shut down a little is made in order to get a slight extra contrast on exterior long-shots (due actually, of course, to slight under-exposure).

If a filter factor is 4x it means that four times the exposure is required to compensate for the absorption of part of the light available due to the filter. An increase of four times the exposure means opening up by two stops, since each stop increase doubles the exposure in the ordinary way.

With a linear magnification of 2 an object will be made twice as big on the film with the telephoto lens as compared with the ordinary lens, but the *area*, i.e., the 'superficial' magnification, will be four times as great, since the object is twice as wide as well.

The limiting size of the lens hood can be found by setting out the width of the picture, 8.5mm., and the height of the picture, 6.5mm., in relation to the focal length of the lens, 20mm. for the normal lens and 40mm. for the telephoto. Lines drawn from the extremities of the picture width and height through a point corresponding with the focal length of the lens, set out at right angles centrally to the picture plane, will give you triangles limiting the inside dimensions of the lens hood. We quite agree with your point that the filter needs a hood in the same way that the lens does.

TECHNICAL TERMS, ETC.

D.M., *Bexhill*. 1. SMPE, DIN and SP refer to particular standards of gate and sound-track in 16mm. sound films. The Society of Motion Picture Engineers originally put out a standard, since accepted generally, but the Deutsche Industrie Normen (German Standards Association) mistranslated it and put the sound track on the other side of the gate. S.P. then indulged in a special standard

(Continued on page 419)

YOU WILL NOT RECOGNISE YOUR FILMS

ON A MODERN PROJECTOR

i.e., if you are now using a fairly old one with low capacity lamp.

Here is something really worthwhile for the 9.5mm. enthusiast.



9.5mm. SPECTO

New model now fitted with improved gate and optical framing device—this gives easy masking of the film without moving the picture on the screen either up or down.

Complete with 3.5 amp. lamp with ample light for large size picture.

Price with transformer and resistance **£15 15 0** or H.P. Terms.

Full details on request. (Also made in 16mm).

Let us take your projector in part exchange.

SILVER SCREENS

Special offer of the folding type, size 40 x 30 ins., complete with stretchers, **12/6.** Postage 9d.

Also 6 ft. size **35/-**. 8 ft. **50/-**, in fine quality only.

Here are some really fine used apparatus in guaranteed condition.

Bell & Howell R.S. FILMO Projector, 750 watt, with framer, complete with resistance and carrying case. List **£58.** **£38 0 0**

Pathescope 200-B. Projector, 200 watt, complete with resistance for all voltages. Perfect condition. **£10 17 6**

SPECIAL OFFER. **Coronet** Projector, new, slightly marked only, complete with motor and variable resistance. List **£9 17 6.** **£6 10 0**

Gebescope Sound-on-Film Model A Projector, with loud speaker. **£45 0 0**

8 mm. Kodascope 8/35 Projector, 200 watt, for 200 volt supply. As brand new. **£7 12 6**

Bell & Howell 75 Camera, with f/1.8 Cooke Special lens and leather case. List **£34—** **£16 16 0**

16 mm. Ensign Auto Kinecam. Type B., f/2.6 Cinar Anastigmat lens in focussing mount. Takes 50 ft. or 100 ft. film. Three speeds, 8, 16, 64. In very good condition. Price complete with case. **£8 19 6**

9.5 mm. Miller Camera. Five speeds, 8, 12, 16, 24 and 32. Dallmeyer f/3.5 lens in inverted mount with 2x filter, four chargers and leather case. **£2 19 6**

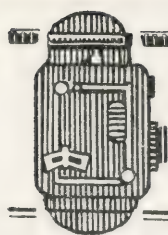
9.5 mm. Dekko Camera, Standard Model. Ross 1 in. f/1.9 lens. List **£12 12 0.** **£7 7 0**

9.5 mm. Coronet Camera Model B. Latest type, f/3.9 lens, with case. Very good condition. List **75/-**. **£2 7 6**

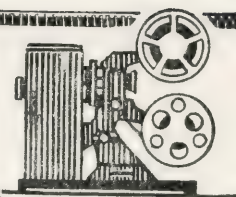
Customers tell us we have the best 9.5mm. FILM LIBRARY in the country—it will pay you to send for full details NOW!

SHEFFIELD PHOTO CO. LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

The Camera Co
320 VAUXHALL BRIDGE ROAD, VICTORIA, S.W.1
VICTORIA 5482-3 52 CHEAPSIDE, E.C.2 CITY 5482-3



DEALERS' REGISTER



Tassell Talking ! Carlisle Calling !!

This Christmas *treat yourself* to an Exposure Meter from our stock of the following :—

Weston, Bewi, Smethurst High-Light Theory Avo, Photoscop, Tempiphot, Avo, Ilford, Excelsior, Ombrux, Chromophot, Leudi.

Cine Cameras from Campro to Bolex. Projectors from Ace to Ampro.

Treat The Family to a new Screen. Glass-beaded from 7/6.

PART EXCHANGES :: DEFERRED TERMS

TASSELL (CARLISLE) LTD.,
39, LOWTHER STREET, CARLISLE. 'Phone 245

FOR

TALKIES : Vox, GeBescope, Ampro, DeVry, Filmo. SILENT MACHINES: Ensign, Pathe, Filmo, Eumig, Ampro, Victor, Bolex, Siemens, Coronet, Dekko. Consult

RANELAGH CINE SERVICES
28 SLATER STREET, LIVERPOOL, 1
Service Engineers & Repairers. Send for Illustrated Catalogue



CINEMART

7, THE BOULEVARD
BALHAM, S.W.17

**EXCHANGES
HIGH ALLOWANCE
BALANCE ON H.P.
NO DEPOSIT**

LIST OF NEW & SECOND-HAND
PROJECTORS FREE

PHONE : STREATHAM 5057

9.5mm. SUPERFILMS

Full S.B. Library, condition guaranteed, all latest releases including GAZETTE. List free, no extra for advanced bookings. 1/6 per reel, 4 clear days, cheap subscription rates by coupon system. 2 day rates 1/- per reel, 4 reels 3/6, etc. Postage paid on orders 3/- and over.

9.5mm. Talkie Projector and Film prices on application.
Special Line **SILVER SCREEN**, 6ft. by 4ft. 6ins. 55/-.

Cinefilms

29, SOUTH PARK,
LINCOLN

TITLE SERVICE

8mm. 9.5mm. 16mm.

Stock Titles from 6d.
COLOUR TITLES
and Full Professional
Effects.

STEDMAN'S CINE LAB. Ltd.
30, Dewsbury Road, LEEDS, 11.

INTEREST FILMS

"Popular Series"
Wide range of Subjects. Full list on application.
9.5 mm. Price 2/6.
Postage 2d.

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors, and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.

HOLLYWOOD SOUND RELEASES for W. H. LIBRARY

The world's foremost producers are permitting their latest releases to be reduced to 16 mm. sound film and we, as the foremost Cine library in U.K., are negotiating to put these forward for the use of 16mm. sound users and have just booked over 100 reels of them. Send us your name for advance details and don't forget we have four first-class libraries on the premises—9.5 mm. sound and silent and 16 mm. sound and silent. Our service includes special order forms, packing and return labels.

WALLACE HEATON LTD.

LIBRARY DIVISION

127, NEW BOND ST., W.1.

MAYFAIR 7511 EXT. 7 and 17

Titling Your Films? Use a "Vee" Titler, 37/6 complete

Titling Letters only from 5/6 set.

9.5 mm. S.B. FILM LIBRARY.

Low rates, first class condition.

VELPYN CINE SERVICE,
37, HIGH STREET, BECKENHAM, KENT

The NEW SIEMENS C2 —THE ONLY CINE CAMERA...

In addition the C.2 is fitted with automatic parallax correction for all distances, and a self centering cassette with the largest motor run of any cassette-loading camera. Full details on request to :

WITH A COUPLED RANGE FINDER.
WITH A DEPTH OF FOCUS SCALE.
WITH A COUPLED SPEED MECHANISM AND IRIS DIAPHRAGM.
THAT CAN BE OPERATED BY A WIRE RELEASE.
Price £52 10s.

CINE-EQUIPMENTS LTD.

CINE-PHOTOGRAPHY AND APPARATUS SPECIALISTS

35, COLMORE ROW, BIRMINGHAM
Phone : Central 6055/6

The Super 9.5mm. Library

Complete and up-to-date library of 9.5 mm. Silent and Sound Films.

SILENT for hire (TWO DAYS) : 4 reels 3/6; 5 reels 4/6, 6 reels 5/6, 7 reels 6/6, 10 reels 7/6. Postage paid one way, time in post not counted. Single reels, 1/5, including postage.

SOUND, One Day's hire, 2/- per reel ; Two Days', 3/-, including postage one way. Send for lists and order forms.

SUBSCRIPTION (3 days' hire), 20 reels 20/-, 50 reels 45/-, 100 reels 80/-. Coupons now issued.

APPARATUS, NEW and SECOND-HAND, supplied Cash or Terms. Pathoscope and Kodak Agents.

THE COSMO CINE SERVICE
20, Church Lane, Brighouse, Yorks.
Telephone : Brighouse 795.

for all NEW & USED HOME
CINE & TALKIE EQUIPMENT
G. E. BECKETT & Co.
77 & 79 OXFORD ROAD
MANCHESTER 1.

Part Exchange Hire Purchase
Tel.: ARD. 2232. Open till 8 p.m. (9 p.m. Sats.)

WANTED

For Cash or Exchange
All types of Projectors and Films
PENROSE CINE LTD.
69, STREATHAM HILL, LONDON, S.W.2.
Tulse Hill 6756

9.5 mm. CINE TITLES

4½d. per foot. Made to your order
Why pay more when I guarantee full satisfaction? At a surprisingly low cost you can now convert those disjointed shots into a consecutive picture that will be a lasting joy to yourself and friends. A stamp will bring samples.

F. PARKER
7, BEARTON AVENUE, HITCHIN

Your Problems Solved

(Continued from page 417)

of their own, which would (we believe) fit either SMPE or DIN films and project them without trouble.

After some years DIN agreed to change their standard to fit the SMPE variety and this latter is now accepted generally everywhere for 16mm. sound-films. There are still a number of DIN-type projectors on the market and since they have to have films reversed to reproduce sound, a mirror is required in front of them at times to get the titles the right way round on the screen.

2. The Smethurst High-Light exposure system is a scientific method of exposure based on the fact that the standard of image quality in professional cinema work is one in which faces have the same tones in normal shots. The system normally works with purely mechanical rules, but there is ample allowance for special effects and the High-Light exposure meter makes correlation of exposure and image contrast exceedingly simple in practice. (See "Exposing Cine Film," price 2/- from Link House).

3. A.S.C., after the name of a cameraman, implies that the gentleman in question is a member of the American Society of Cinematographers. This Society only admits members by invitation and the use of the letters is a guarantee of very high competence. If these letters appear on a credit title, for example, it may be taken for granted that there will be little photographically the matter with the film following.

STROBOSCOPIC DISCS

I want to make two stroboscopes, one to tell me when a disc is revolving 16 times a second and one for 24 times per second. Can you tell me how to make them for 230 volts, 50 cycles?—B.R.M., Clayton.

The calculation for a stroboscopic disc is not difficult and is done as follows: At 50 cycles per second there are 100 voltage peaks in the mains per second, so that a line on the disc must move on to the position of that formerly occupied by the line next to it in $1/100$ of a second.

At 16 frames per second, assuming normal-sized sprockets, the sprocket wheel turns twice a second and in $1/100$ of a second will turn:

$$2/100th = 1/50th \text{ revolution}$$

Thus if 50 lines are drawn on the disc they will appear to be stationary when the projector is running at 16 frames a second. In practice thicker lines are easier to see and it is better to divide into 100 segments and blacken or otherwise colour between pairs of them. The result is 50 equally broad strips, which are stationary at 16 frames per second.

For 24 frames per second an approximation is required, since the sprocket turns: $3/100 = 1/33 \frac{1}{3}$ of a revolution per flicker of the lamp. But it is good enough to divide the disc into 66 parts and darken between alternate pairs as before.

As a point of interest, a small neon lamp will give a very much better result than an ordinary lamp on any stroboscopic disc and it can be mounted close to the latter with a shade over it so that the disc can be watched all the time the projector is running.

LETTERS TO THE EDITOR

AMATEUR FILM PLAYS

Sir,—With reference to Mr. Delaney's letter on amateur film plays in this month's issue, it seems to me that the suggestion he makes is a very sound and important one. I am sure that "lone" makers of film plays would be greatly encouraged if his system is adopted. One of them, in the person of myself, certainly would be.

My own experience is that it is quite impossible to compile an entirely satisfactory scenario for a play of the kind Mr. Delaney calls "full length" without making use of a certain amount of "effects" which, when one is without costly equipment, present considerable difficulties. The maker of short films has not this difficulty to face and so one does rather feel that as things are at present the scales are weighted in favour of the societies and the makers of short films, whether these are of the documentary or the family kind.

I can see that Mr. Delaney's system might be open to some criticism if the competition was for a single first prize. In such a case a short film that was quite perfect might be marked second to a play that was not perfect,

(Continued on next page)

EASTERN COUNTIES FINEST SELECTION

STOCKISTS FOR SIEMENS, KODAK, PATHESCOPE, BOLEX, DITMAR, SPECTO, EUMIG, etc.

PATHESCOPE 9.5mm. & GEBESCOPE 16mm. SOUND FILM PROJECTORS
CELFIX, LUMAPLAK, ENSIGN, etc., SCREENS

SPARE LAMPS FOR ANY PROJECTOR
Titlers, Rewinders, Editors, Spare Reels and Accessories of Every Description

LARGEST FILM LIBRARIES IN THE PROVINCES: 9.5mm. SOUND, 9.5mm. AND 16mm. SILENT

All library films are now specially treated for smooth and silent running

NATION-WIDE SERVICE. IMMEDIATE DESPATCH. CARRIAGE PAID DELIVERY.

GUARANTEED BARGAINS

Pathe 9.5mm. 200B PROJECTOR, resistance, cost £16 15 0, absolutely as new. **£11 15 0**

KODASCOPE LATEST MODEL "EE" 16mm. PROJECTOR, demonstration machine, as new. **£19 15 0**

SIEMENS STANDARD 16mm. PROJECTOR, cost £55, first-class condition. **£27 10 0**

EUMIG "8" ELECTRIC CAMERA, cost £10 10 0, in practically new condition. **£7 15 0**

GEBESCOPE MODEL "C" 16mm. SOUND PROJECTOR, cost £175, as new, half-price. **£87 10 0**

PATHE 9.5mm. IMP PROJECTOR, Super attachment, motor, resistance, perfect. **£4 2 6**

PATHE 9.5mm. DE LUXE MOTOCAMERA, cost £10 10 0, guaranteed perfect. **£3 19 6**

5 days' Approval. Money-back Guarantee. Part Exchanges.

ROBINSONS

Cine and Photographic Service
Manchester House, Lowestoft (South)
Telephone and Telegrams—LOWESTOFT 500

SALANSON LTD. "BEST IN THE WEST"

WE HAVE A COMPREHENSIVE STOCK OF ALL THE LATEST IN CINE APPARATUS including:

Pathescope 9.5mm. Talkie Projector, complete with Amplifier, Loudspeaker, Transformer, Case, etc. **£60 0 0**

Hire of 9.5mm. Talkie Films, 2/- per reel.

SPECIAL OFFER of new 40 x 30 Box Form, Self Erecting Silver Screens. **37/6**
(Limited number, cannot be repeated).

USE STENCILS FOR MAKING YOUR CINE FILM TITLES
ECONASIGN OUTFITS COMPLETE 21/-.

SELECTIONS FROM OUR VARIED STOCK OF USED GUARANTEED CINE PROJECTORS:

Bolex G. 916 for 9.5mm. and 16mm. film, 500w. direct lighting, Stills, Reverse, High Speed Rewind, with Resistance and Carrying Case. **£37 10 0**

Pathescope Lux 9.5mm., 100w. Direct Lighting, Motor Rewind, Resistance, Carrying Case. **£10 10 0**

Ensign 100B 16mm. Projector, all enclosed model, good condition. **£10 15 0**

Pathe 9.5mm. Home Movie, Super Attachment, Motor, Type 'D' Lamp, Special Resistance, Tilting Device. **£7 12 6**

DEFERRED TERMS

HIGHEST EXCHANGE ALLOWANCES

20, HIGH STREET - BRISTOL
and 119, QUEEN STREET, CARDIFF

Used and approved by the Motion Picture Industry of Great Britain and America

HOLLYWOOD Beaded glass screens will give your films additional sparkle. An amazing screen surface of untarnishable pure white lustre, retaining its colour indefinitely.

The model illustrated is fully automatic, opens by a mere pull of a handle, folds into an attractive portable case, covered in black leatherette.

GET PROFESSIONAL REALISM AT LOW COST

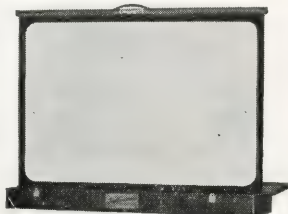
Hollywood Screens are stocked by all leading dealers. Ask for an actual demonstration and compare the difference.

Illustrated lists and sample surfaces supplied free on request.

RELIANCE SCREEN WORKS

54, BROADWICK STREET, LONDON, W.1.

'Phone: GERRARD 2202



Crystal Beaded Glass portable de Luxe Model

32 ins. x 24 ins. **£4 0 0**

30 ins. x 40 ins. **£5 0 0**

52 ins. x 40 ins. **£6 15 0**

The above model can also be supplied in Silver surface in stretcher and table style.

CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For Private adverts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All advertisements must be prepaid. The latest date for receiving small advertisements for the December issue is November 1st.

PERSONAL

WANTED original poems, songs for immediate consideration. Send poems to Columbian Music Publishers, Ltd., Dept. M10, Toronto, Canada.

WANTED

WANTED, cheap job lot collections second-hand 16mm. silent cinema films; give particulars. M.A., Box 3, Accra, West Africa.

9.5 PROJECTOR, Pathe H, Coronet, or similar. 158, Rectory Road, Sutton Coldfield.

PROCESSING

WHITE'S "UNIVERSAL" Processing Tank. Send for particulars. White's, 18, Murgatroyd St., Bradford.

TITLING

TITLES—9mm., 16mm.; mottled or plain background, any tint. Smith, 17, Broadfield Way, Buckhurst Hill, Essex.

PERSONAL 9.5mm. TITLES.—Threepence. "Effects"; Discount; Latest List. Evans, Cine-publicity, Dereham, Norfolk.

FOR SALE

BOLEX PROJECTOR, 16mm. and 9.5mm., as new, 18 gns., also Bolex Camera, f/3.5, screen and accessories cheap. 5, Ridge Road, N.S. Mountview 3958.

BOLEX D.A.37 Projector, 9.5mm. and 16mm., 400 watt lamp, resistance, complete with one inch and 40mm. lenses. Little used. £21. 59, Pitcairn Road, Warley, Smethwick, Birmingham.

BOLEX G916, complete with case, cost £47 17 6, sell £29 15 0. 10, The Serpentine, Grassendale, Liverpool, 19.

35mm. KODAK SUPER X panchromatic negative; fine-grain; perfect condition; 25ft. 3/-. 50ft. 5/6. 100 ft. 10/9. Spivey, 165, Lynton Rd., Acton, W.3.

PROJECTOR DE VRY for Sale, as new, only used for six displays. 1,000 watt, complete with transformer; special case model for incorporation of sound if necessary. Reason for selling rather too large and powerful for my requirements. Cost £95, will accept £45 or near offer. Watson, 420, Street Lane, Leeds.

COMPLETE 9.5 outfit. Dekko 1.9 Ross lens and case; Pathescope 200B with resistance, 2 Photo-flood lamps, Drem meter, splicer. As new. £20. Box No. 129, c/o "Amateur Cine World," 300, Gray's Inn Road, London, W.C.1.

SIEMENS Standard Projector, list £52; unused; £30. 57, Upper Shirley Road, Croydon.

SNIPS—Several Shop Soiled only Cine Cameras and Projectors. Get details, I.C.S., 4, Colonnade Passage, New St., Birmingham 2.

GEBESCOPE A. Full kit spares, £45. S.P. Talkie, 6 watt output guaranteed, £40. Kodascope D, 300 watt, £10. 54, West Coker Road, Yeovil.

TRIPOD-THALHAMMER, Senior Model, £6 10 0; Zeiss Range Finder, 20/-. Both perfect. Brooke, "Carn Cobba," Zennor, Cornwall.

16-mm. BELL AND HOWELL Projector, 400watt, reverse, etc., spare bulb, carrying case, resistance, perfect condition, £24. Western, 508, Norwich Road, Ipswich.

(Continued at foot of column 3)

Published by Link House Publications, Ltd., 300-304, Gray's Inn Rd., London, W.C.1. Tel.: Terminus 2451. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch. Agents for South Africa: Central News Agency Ltd. (London Agents: Gordon & Gotch, Ltd.). Printed in England.

Letters to the Editor

(Continued from previous page)

but here we have ten "first" prizes and it is not to be expected that complete perfection would be reached by ten competitors.

I might add that I am a 9.5mm. user and find it difficult to understand the complaints of your correspondents as to short measure and faulty take-up. The only disadvantage that I have discovered with this gauge is the very limited choice of stock in the faster emulsions suitable for indoor work.

Carrickfergus.

A. ROBINSON.

(Many readers have written to express their appreciation of the system of handicapping for A.C.W. competition films suggested by a correspondent, Mr. G. P. Delaney, in last month's issue and it is probable that his scheme will be adopted.—Editor).

AN IDEA FOR THE FAMILY FILM

Sir,—I was interested to read Mr. Davenport's letter in your October issue and would like to endorse his remarks. Many, if not all, lone movie makers must very often be "stumped" for ideas and suggestions would be very welcome from your columns.

May I offer an idea for a more original rendering of a family film—usually one of the first films we all make, but which often is dull to watch owing to the question of continuity.

Introduce a short theme and let each of the family see your rendering of it separately. For instance, you receive a letter unexpectedly, study the envelope in the usual way, open it and read the letter. The imaginary news causes you to portray surprise, disappointment, pleasure and anger (in that order) and you finally tear the letter up and walk off the set.

Instructions to your family actors need be but few. They walk on to the "set" with a letter and upon opening it must portray the four emotions given. Film footage for each person would be short, but the various expressions resulting will assuredly be amusing! The finished film could commence with your own *really serious* rendering just to show how it should be done!

More suggestions, please!

H. A. GOODWIN.

Cat Hill, East Barnet, Herts.

THE 500 WATT "BABY" FOCUSPOT TYPE C10

The new R.R.B. 500 watt Focuspot, specially designed, under the guidance of Mr. H. Chevalier, for amateur work, is shortly to make its appearance. The experiments carried out produced data indicating the need for a dual purpose lamp which would produce two distinct types of beam divergence. Most amateurs will know that a good beam divergence or beam spread is highly important in cramped and awkward positions, especially on small sets and in hanging miniature work. The usefulness of the design is adequately demonstrated when it is shown that a difference of no fewer than 10 degrees in beam divergencies can be obtained using two different types of bulbs.

In the Focuspot type C10 arrangements

are made for utilising both the new medium Bipost 500 watt capless pre-focus lamp and the more usual class A1 projector 500 watt grid filament lamp. With the Bipost capless lamp, the most efficient type of lamp available for studio work, beam divergencies up to 40 degrees can be readily obtained. If, however, the class A1 projector lamp is used beam divergencies up to 50 degrees can be obtained, which is ideal for awkward positioning. For back and across lighting where little head room is available the lamp is particularly useful and it will also help in reducing the number of units required.

The optical system consists of a new leak-lightproof "Perber" lens having a 5½ inch aperture, together with a rhodium plated spherical mirror. A new lightweight stand is provided, having easy running castors, or alternatively a special quick release collapsible stand is available—the latter is often useful in small studios as it packs into a very small space.

Manufactured from aluminium-finished crystalline, the unit is light in weight and very suitable for amateur work. It costs £8 2 0 complete with stand but minus bulb. Fuller details can be obtained from H. Chevalier, c/o Amateur Cine World.

TITLING WITH 8mm. POSITIVE FILM

Apropos the statement in the article of the above title (published last month) to the effect that none of the film manufacturers market 8mm. positive film in this country, Messrs. Gevaert inform us that Gevaert positive film is available in 16mm. width perforated and scored for use in double run 8mm. cameras. This film does not, however, appear in the firm's general price list, but reference is made to it in the special cine booklet, "Camera Please!" Packed in spooled lengths of 25 feet with leader and trailer for daylight loading, the price is 3/6 per spool, without processing rights. We are glad to publish this amendment, but in justice to the author should point out that before writing the article he telephoned all the three companies marketing 8mm. film and was informed by each that they did not sell an 8mm. positive.

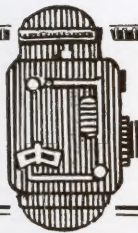
Messrs. Actina, Ltd., of 19, Woodstock Street, Bond Street, London, W.1., announce the appointment of Mr. Norman Jenkins, until recently technical consultant to the I.A.C., to the post of sales manager. In the course of his travels throughout the country opportunities will arise for club demonstrations, so that interested societies should write to Messrs. Actina and make the necessary bookings. Actina handle Ditmar projectors and cameras, Certo enlargers and other equipment.

PATHE 200B PROJECTOR, 220 volt, 250 watt lamp. Resistance for motor. Perfect condition. £9 17 6. "Jalna," Walsall Road, Four Oaks, Warwickshire.

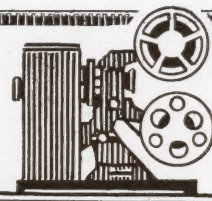
PAILLARD-BOLEX 16-mm. Cine Camera, f/1.5 lens, 4 speeds, as new, in leather case, £29 10 0. also Ditmar-Duo Projector, 8 and 16 mm., hardly used, with 500-watt lamp and resistance, £22 10 0; no offers. Box 168, c/o "Amateur Cine World," 300, Gray's Inn Road, London, W.C.1.

FILM EXCHANGE

PATHESCOPE SUPER FILM EXCHANGE. Lists Free. Alfred Horn, 50, Bridge Street, Grimsby.



DEALERS' REGISTER



WE ARE THE

BIRMINGHAM

STOCKISTS

OF ALL LEADING CINE APPARATUS
including :-

**BELL & HOWELL, BOLEX,
KODAK, ENSIGN, EUMIG,
ZEISS, SIEMENS, GEBE-
SCOPE, SPECTO, PATHE,
EMEL, DITMAR, ETC.**

8mm. — 9.5mm. — 16mm.

EXCHANGES — TERMS

See Our Windows

GALLOWAYS

VICTORIA SQUARE

Opposite G.P.O.

Phone : MID. 5670

HAPPY HOURS for all with a cine Projector
and films hired from our extensive stock of
up-to-date, guaranteed condition films. Rates
from 10d. per reel one night.

Any make of projector on 7 days' approval
anywhere

WELLSTEAD & SON, Home Movie Experts
551, Christchurch Road, BOURNEMOUTH
Phone : Boscombe 1107

"Cash if you've got it . . . Credit if you want it."

FIRST - CLASS

PROCESSING OF 9.5mm. 30 ft. FILMS NINEPENCE

(Plus Postage)

E. H. JACKSON, Cinematograph Laboratory
10, Cloth Market, NEWCASTLE-ON-TYNE 1

PROJECTORS & ACCESSORIES

New or Used. Comprehensive Film
Part Ex., or H.P. Terms Library.
Full Range of Projectors in stock from

13/6 to £250

FRANKS

Private
Demonstration Theatre
95/7, Deansgate
MANCHESTER

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your
locality for buying cine apparatus. Most dealers
stock all makes of cameras and projectors and are
only too willing to give you demonstrations for
comparison purposes. What is more important,
your local dealer is always ready to answer any
future queries you may have about the use or
handling of the cine apparatus you have bought.



BARGAINS by Post

Money Back Guarantee

PROJECTORS

Bolex G.916, 500 watt, res., 2/4 blade .. £37 10 0
Super Eumig, 16mm., 250 watt. List £29 .. £17 10 0
Eumig P.III, 9.5, 250 watt. List £18 18 .. £13 10 0
Kodascope 16mm., 100 watt, bronze .. £6 10 0
Ensign 100B, 16mm., Dallmeyer lens .. £9 10 0
Pathe 200B, 9.5mm., 200 watt., res. .. £10 10 0
Pathe 200B, 250 watt, 230 volt .. £9 10 0
Bolex 'PA', 9.5mm., 250 w., res., c/s., £28 £18 10 0

CINE CAMERAS

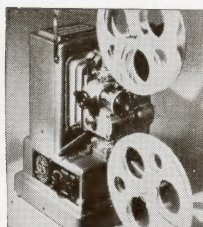
8mm. Kodak, f/1.9 Micro. focussing, as new £10 10 0
16mm. Super Kinecam, f/1.5 Cinar, Turret, c/s. £25 0 0
16mm. Victor Mod. 5, Turret, f/1.5 Dall. £18 10 0
16mm. Kinecam, f/1.5 Dallmeyer, case £14 10 0
16mm. Siemens 'B', f/2.8, Mag. loading, £26 £15 10 0
16mm. Zeiss Kinamo, f/2.7 Tessar, c/s., filter £5 10 0
9.5 Dekko, f/2.8 Micro. focuss., leather case £8 10 0
9.5 Ditmar, f/2.8 focussing, Exposure meter £11 10 0

SUNDRIES

Ensign Universal Splicer, 8, 9.5, 16mm. £2 5 0
2in. Dallmeyer Lens for Specto, £5 5 0 £3 3 0
2in. Dallmeyer lens for Siemens, 5 Gns. £3 3 0
Bolex 30 and 60 ft. attach. for D.A. & P.A. £1 0 0

BOLEX PROJECTORS

Still in the Lead



500 watt, all gear driven,
any two sizes, 2 or 4
blade shutter, stills, 4 or
14ft. picture, built to last,
never fail to satisfy.

Prices from

£39

Write for explanatory
booklet and allowance
for present machine.

Telephone : Walton 1129

F.E. JONES PHOTOGRAPHIC SPECIALIST

3, BREEZE HILL, LIVERPOOL 9.

Hire your Super Films from the Finest
and Cheapest 9.5 Library available.

HIRE RATES FOR 9.5 SUPER FILMS.

Cash with order. 1/- per reel for two nights'
hire, 4 reels 3/6, 5 reels 4/6, 6 reels 5/6.
Carriage paid one way on 4 or more reels. Films
posted from us on a FRIDAY and received back
first post TUESDAY morning are charged for
two nights' hire, i.e., 1/- one reel and as above.
All films purchased as released. As this is a
new library all films are in first-rate condition.
Every film in Pathe's Catalogue available. Write
for order forms.

Pathe 200B Projector and resistance. Perfect

£10 10 0

Pathe Imp, Motor, super attachment, resistance

£4 10 0

Bolex G916 Projector and resistance, 2/4 blade.

As new .. £35 0 0

Filmo Eight Projector and case, 400 watt.

Almost new .. £29 0 0

Paillard H/16 Camera, Leitz Hektor Rapid

f/1.4, perfect and unmarked, little used £35 10 0

Ensign Super Kinecam, turret head, f/1.5 lens,

axial viewfinder, excellent condition, leather

case .. £23 0 0

Ensign Autokinecam, f/3.5 Dallmeyer, case,

splendid condition .. £7 15 0

APPROVAL — GENEROUS ALLOWANCES

DEFERRED TERMS

GORDON LOCK, Chantry Lane, Grimsby

The Shop Where you get the Service

BIRMINGHAM

ISTEAD

SPECIALIZING SOLELY
IN SUB-STANDARD FILM
AND EQUIPMENT —
REPAIRS AND SERVICE
8 MM - 16 MM 8.5 MM
PRIVATE & COMMERCIAL
FILMING AT MODERATE
COST



BIRMINGHAM

Midland 4200
EMERGENCY CALLS
SPRINGFIELD 1922

CINEMATOGRAPH SERVICE

4 COLONNADE PASSAGE
CHURCH OF ENGLAND
NEW ST. BIRMINGHAM, 2

HARRY BAKER'S

For all Cine Apparatus of every
description. An unique 9.5mm.

Library Service.

All apparatus supplied on

12 equal monthly payments

206, CHURCH ROAD, WILLESDEN,

'Phone : Willesden 2388 N.W.10.

SPECIAL OFFER

CORONET MOTOR DRIVEN 9.5 Pro-
jectors, as new in makers' carton £6 17 6

BATH'S SUPER FILM LIBRARY
9.5 and 16mm.

Write for latest catalogue, stating make and
model of projector.

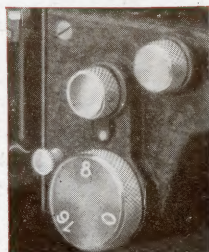
We supply all makes of apparatus "ON
THE BEST OF TERMS," write for leaflet

CYRIL HOWE

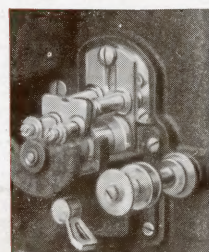
CHEAP STREET BATH

AMATEUR CINE WORLD
COUPON

Available until November 16th
(No time limit for overseas readers)



The large milled knob shown on the left selects the required claw mechanism with a three-quarters turn, releasing the claw mechanism not required. This is made possible by the use of entirely separate gates for both sizes.



Note the entirely separate film paths provided for each size—separate sprockets, separate gates, separate claw mechanisms. The Ditmar is really two projectors in one—but with all the convenience of one.

2 BIG FEATURES only obtainable in **DITMAR DUO**

The two features illustrated on the left mean much in operating convenience—a ten-second change from one size to the other with no loose parts and no tools. A single movement slides the complete lamphouse behind the selected gate, the lens swivels into position, and the knob selects the claw mechanism. So easy—so simple that a child can do it.

OTHER FEATURES TOO!

When you run a Ditmar Duo you can see what you are doing, as all the controls (grouped for convenience) are illuminated by translucent panels, while another panel illuminates the film loop.

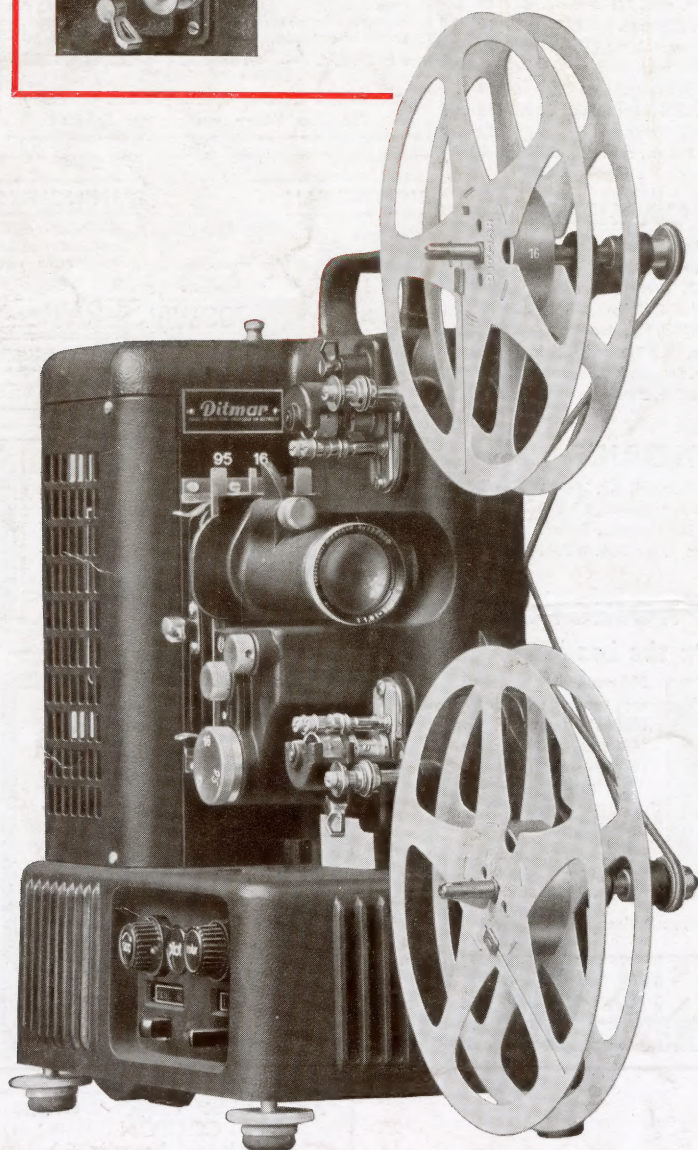
Lamps are available from 100 to 750 watts—up to 250 watts, no external resistance is needed, for larger lamps the external resistance plugs in.

An f/1.6 lens with a high-efficiency system ensures a high value of screen illumination, while the special framing device does not displace the picture on the screen.

All the usual features of a good projector—forward, reverse, stills, etc.

Special fibre gears and large motor give smooth, silent running, while a special device prevents interference with radio and television.

The Ditmar Duo is available in three combinations of sizes—8/9.5mm., 9.5/16mm., 8/16mm.—at the same price. With 250 watt lamp of mains voltage, £34, with 500 watt lamp and external resistance, £37 10 0. Ask your dealer to demonstrate, and send a postcard for interesting illustrated booklet. Written guarantee with every projector; after-sales service through the Ditmar Service Department.



ACTINA LTD.

19, Woodstock St., New Bond St.,
London, W.1.

**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing
this magazine online.**

**MEDIA
HISTORY
DIGITAL LIBRARY**

